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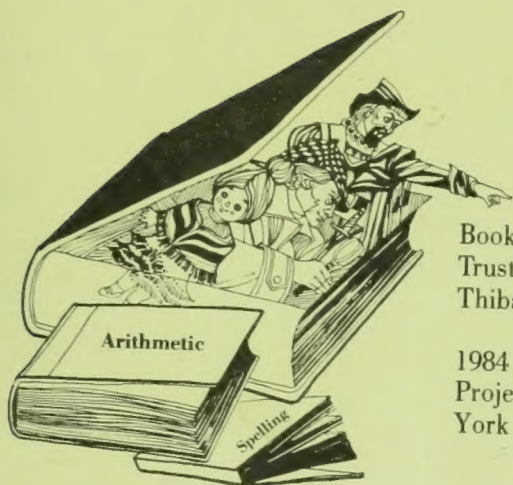
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MACMILLAN'S CANADIAN SCHOOL SERIES

A HANDBOOK  
TO THE  
ALEXANDRA READERS

SPECIALLY PREPARED FOR THE USE OF TEACHERS  
IN SASKATCHEWAN AND ALBERTA



A WINDOW AT ST. MARTIN'S HOUSE

SECOND EDITION REVISED

THE MACMILLAN COMPANY OF CANADA, LTD.  
AT ST. MARTIN'S HOUSE, TORONTO :: MCMXVII

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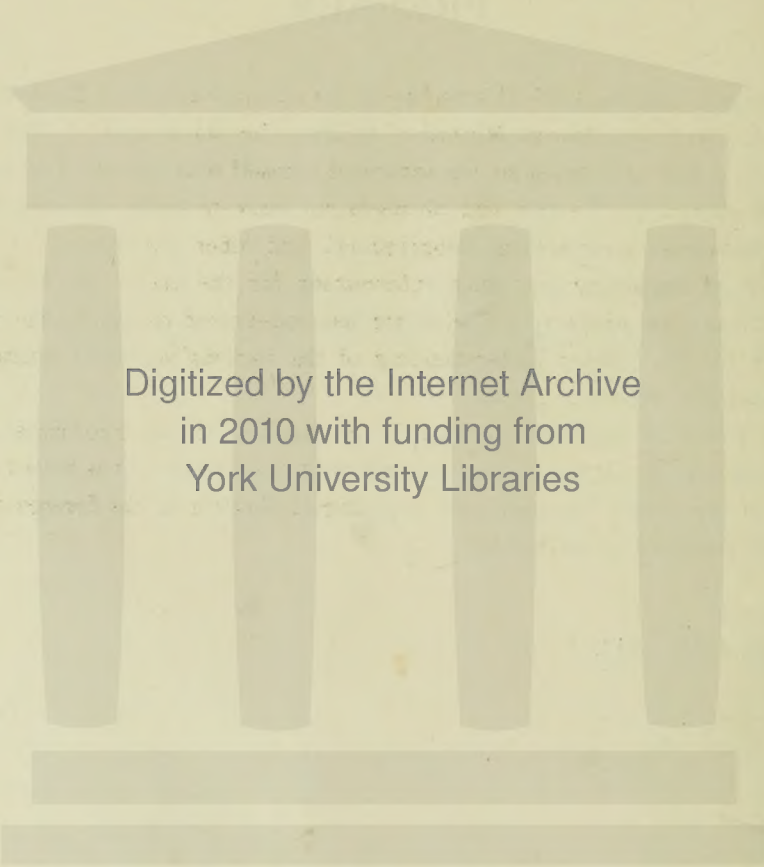
## PREFACE

Professor Charles A. McMurry, one of the ablest teachers of English on this continent, says in his *Special Method of Reading for the Grades*: "The teacher will hardly teach well unless he has saturated himself with the spirit of the selection, and enjoys it. To this end he needs not only to study the selection, but also the historical, geographical, biographical, and other side lights." It is with the object of supplying just such information for the use of the teacher that this book has been prepared. The editor has endeavored to supply the material necessary for the proper understanding of the various selections contained in *The Alexandra Readers*.

The editor is indebted to Miss E. E. Rankin, of the Provincial Normal School, Saskatoon, for the section dealing with the Primer. It is hoped that the portion of her article discussing the teaching of English to the foreign-speaking pupil will prove of special value.

TORONTO,  
August 1st, 1914.





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# TABLE OF CONTENTS

	PAGE		PAGE
The Alexandra Readers.....			1
The Primer.....			3
The First Reader.....			36
The Second Reader.....			37
	PAGE		PAGE
<i>We Thank Thee</i> .....	37	<i>The Scarecrow</i> .....	54
<i>The Soldier's Horse</i> .....	37	<i>The Lost Camel</i> .....	55
<i>My Shadow</i> .....	37	<i>The Bear and the Bees</i> .....	55
<i>The Page and the King</i> .....	38	<i>A Light-bringer</i> .....	55
<i>One, Two, Three</i> .....	38	<i>A Boy's Song</i> .....	56
<i>The Land of Story-Books</i> .....	38	<i>The Tin Soldier</i> .....	56
<i>The Sleeping Beauty</i> .....	38	<i>A Laughing Chorus</i> .....	56
<i>September</i> .....	39	<i>The Woodman's Axe</i> .....	57
<i>The Travelling Musicians</i> .....	39	<i>Little Sorrow</i> .....	57
<i>Farewell to the Farm</i> .....	40	<i>The Golden Touch</i> .....	57
<i>Little Boy Blue</i> .....	40	<i>The Land of Nod</i> .....	58
<i>Little Red Riding Hood</i> .....	40	<i>The Lark and her Little Ones</i> .....	58
<i>Good Night and Good Morning</i> .....	40	<i>The Mission of a Rose</i> .....	58
<i>The Fringed Gentian</i> .....	41	<i>An Ant-hill</i> .....	59
<i>The Valley of Sleep</i> .....	41	<i>Hospitality</i> .....	59
<i>The Pied Piper of Hamelin</i> .....	42	<i>The Maple</i> .....	59
<i>All Things Beautiful</i> .....	42	<i>The Frost</i> .....	60
<i>How the Bear Lost his Tail</i> .....	42	<i>The Rainbow Bridge</i> .....	60
<i>A Boy's Wish</i> .....	43	<i>The Open Window</i> .....	61
<i>The Three Bears</i> .....	43	<i>March</i> .....	61
<i>Four Sunbeams</i> .....	43	<i>Story of a Drop of Water</i> .....	61
<i>The Anxious Leaf</i> .....	44	<i>Kindness and Truth</i> .....	62
<i>Robert of Lincoln</i> .....	44	<i>Friends</i> .....	62
<i>The Birds and Their Nests</i> .....	45	<i>The Christmas Gift</i> .....	62
<i>The Building of the Nest</i> .....	47	<i>The Children's Hour</i> .....	62
<i>The Lazy Frog</i> .....	47	<i>Grace Darling</i> .....	63
<i>The Ant and the Cricket</i> .....	47	<i>An Eastern Legend</i> .....	65
<i>Sweet and Low</i> .....	48	<i>The Planting of a Tree</i> .....	65
<i>Filling a Basket with Water</i> .....	48	<i>The Cave-dwellers</i> .....	66
<i>The Quest</i> .....	48	<i>The Silver Boat</i> .....	66
<i>The Fox</i> .....	48	<i>Speak the Truth</i> .....	67
<i>The Seasons</i> .....	49	<i>The Knights of the Round Table</i> .....	67
<i>A Visit from St. Nicholas</i> .....	49	<i>The Tree</i> .....	69
<i>The Wise Men of Gotham</i> .....	49	<i>Talking in their Sleep</i> .....	69
<i>Wynken, Blynken, and Nod</i> .....	50	<i>The Story of Sir Galahad</i> .....	69
<i>The Song of the Wheat</i> .....	50	<i>A Song of Easter</i> .....	71
<i>Snowflakes</i> .....	50	<i>The Bell of Justice</i> .....	71
<i>The Great Bear</i> .....	50	<i>A Song</i> .....	71
<i>A Thought and a Deed</i> .....	52	<i>The Child's World</i> .....	71
<i>Seven Times One</i> .....	53	<i>The Sower and the Seed</i> .....	72
<i>A Leak in the Dike</i> .....	54	<i>The Good Samaritan</i> .....	72
		<i>Proserpina</i> .....	73



The Third Reader		PAGE
<i>Canada! Maple Land</i>	75	The Christmas Dinner
The Shoemaker and the Elves	76	<i>Christmas Song</i>
<i>Song of the Golden Sea</i>	76	Bergetta's Misfortune
<i>Work</i>	77	<i>Storm Song</i>
Fortune and the Beggar	77	<i>A Wet Sheet and a Flowing Sea</i>
<i>The Sprite</i>	77	The Indians
A Crust of Bread	78	<i>Speak Gently</i>
<i>Two Surprises</i>	78	<i>Daybreak</i>
The Rich Man and the Cobbler	78	The Choice of Hercules
<i>The Drought</i>	78	<i>The Walker of the Snow</i>
<i>The Eagle</i>	79	The Frog Travellers
The Golden Windows	79	<i>The Three Bells</i>
<i>A Song of Seasons</i>	79	How the Indian Knew
A Miser's Treasure	80	<i>Hohenlinden</i>
<i>Drifted Out to Sea</i>	81	<i>The Clouds</i>
The Daisy and the Lark	81	Shoeing
<i>The Splendor of the Days</i>	82	<i>The Village Blacksmith</i>
<i>Before the Rain</i>	82	The Search for a Western Sea
Webster and the Woodchuck	83	<i>The Moss Rose</i>
<i>The Fairies of Caldon Low</i>	84	<i>Woodman, Spare that Tree</i>
The Last Lesson in French	84	Dick Whittington
<i>The Brook Song</i>	85	<i>Somebody's Mother</i>
<i>The Better Land</i>	85	<i>The Lord is My Shepherd</i>
Cædmon	86	Black Beauty's Breaking In
<i>The Bluebell</i>	87	<i>The Door of Spring</i>
<i>Lullaby of an Infant Chief</i>	88	<i>The Crocus's Song</i>
The Minstrel's Song	88	A Sound Opinion
<i>The Use of Flowers</i>	88	<i>The Soldier's Dream</i>
<i>The Miller of the Dee</i>	88	<i>March of the Men of Harlech</i>
The Story of Moween	89	Hugh John Smith becomes a Soldier
<i>A Hindu Fable</i>	89	<i>England's Dead</i>
The Boy Musician	89	A Child's Dream of a Star
<i>The Sparrows</i>	91	<i>Excelsior</i>
<i>The Time and the Deed</i>	91	The Sentinel's Pouch
The Flax	91	<i>The Milkmaid</i>
<i>Jeanette and Jo</i>	92	Tom, the Water-baby
The Maid of Orleans	92	<i>An April Day</i>
<i>Birds</i>	95	<i>Pussy Willow</i>
<i>The Owl</i>	95	Laura Secord
Iktomi and the Coyote	96	<i>The Maple Leaf Forever</i>
<i>Golden Rod</i>	96	<i>The Colors of the Flag</i>
<i>November</i>	98	How the Mountain was Clad
Sir Edwin Landseer	98	<i>Lucy Gray</i>
<i>The Two Church Builders</i>	100	Beautiful Joe
How Siegfried made the Sword	100	<i>Somebody's Darling</i>
<i>Grass and Roses</i>	102	<i>Home, Sweet Home</i>
<i>The Wounded Curlew</i>	102	The Beavers
The Gold and Silver Shield	103	<i>The Brook</i>
<i>The White-throat Sparrow</i>	103	The Little Postboy
<i>The Sandpiper</i>	104	<i>Hiawatha's Friends</i>
Cæsus	105	The White Ship
<i>The Frost Spirit</i>	106	<i>The Arab and His Steed</i>
<i>A Song of the Sleigh</i>	106	A Bridge of Monkeys



	PAGE		PAGE
<i>We are Seven</i> .....	153	<i>Aladdin</i> .....	162
<i>The Mirror</i> .....	154	<i>The Rapid</i> .....	162
<i>The Wreck of the Hesperus</i> .....	154	<i>Long Life</i> .....	162
<i>The Black Douglas</i> .....	155	<i>Little Daffydowndilly</i> .....	163
<i>Bruce and the Spider</i> .....	157	<i>The Earth is the Lord's</i> .....	163
<i>The Old Man of the Meadow</i> .....	159	<i>The Singing Leaves</i> .....	164
<i>John Gilpin</i> .....	159	<i>The Clocks of Rondaine</i> .....	164
<i>A Forest Fire</i> .....	161	<i>The Camel's Nose</i> .....	165
<i>The Horses of Gravelotte</i> .....	161	<i>Lord Ullin's Daughter</i> .....	165
<i>Four-leaf Clovers</i> .....	161	<i>God Save the King</i> .....	165
<b>The Fourth Reader</b> .....			167
<i>Dominion Hymn</i> .....	167	<i>The Harp that once thro' Tara's Halls</i> .....	205
<i>The Moonlight Sonata</i> .....	167	<i>The Heroine of Verchères</i> .....	206
<i>The Flight of the Birds</i> .....	169	<i>The Slave's Dream</i> .....	208
<i>The Minstrel Boy</i> .....	170	<i>The Song of the Camp</i> .....	208
<i>The Good Saxon King</i> .....	171	<i>An Uncomfortable Bed</i> .....	210
<i>A Song</i> .....	173	<i>Chinook</i> .....	211
<i>Better than Gold</i> .....	173	<i>The Ivy Green</i> .....	212
<i>The Tiger, the Brahman, and the Jackal</i> .....	174	<i>The Relief of Lucknow</i> .....	212
<i>A Canadian Boat-song</i> .....	174	<i>The Charge of the Light Brigade</i> .....	214
<i>The Song Sparrow</i> .....	175	<i>Haste not, Rest not</i> .....	215
<i>The Child of Urbino</i> .....	177	<i>Doubting Castle</i> .....	216
<i>Destruction of Sennacherib's Army</i> .....	179	<i>The Daisy</i> .....	217
<i>The Arrow and the Song</i> .....	179	<i>Lead, Kindly Light</i> .....	219
<i>The Battle of the Ants</i> .....	180	<i>Escape from a Panther</i> .....	219
<i>The Curate and the Mulberry Tree</i> .....	180	<i>Hunting Song</i> .....	220
<i>Miriam's Song</i> .....	181	<i>The Landing of the Pilgrims</i> .....	220
<i>The Meeting of the Waters</i> .....	181	<i>An Eskimo Hut</i> .....	222
<i>The Battle of Balaklava</i> .....	182	<i>Young Lochinvar</i> .....	222
<i>True Worth</i> .....	183	<i>The Song my Paddle Sings</i> .....	223
<i>Love of Country</i> .....	184	<i>The First Years of the Red River Settle-</i> <i>ment</i> .....	223
<i>Home and Country</i> .....	185	<i>The Red River Voyageur</i> .....	227
<i>The Fatherland</i> .....	185	<i>Seven Times Four</i> .....	228
<i>The Oak Tree and the Ivy</i> .....	186	<i>The Lark at the Diggings</i> .....	228
<i>Harvest Song</i> .....	186	<i>The Phantom Light of the Baie des Chaleurs</i> .....	230
<i>Harvest Time</i> .....	186	<i>The Beatitudes</i> .....	230
<i>Hare-and-Hounds at Rugby</i> .....	186	<i>Maggie Tulliver and the Gypsies</i> .....	231
<i>An Adjudged Case</i> .....	188	<i>Lady Clare</i> .....	231
<i>Indian Summer</i> .....	188	<i>The British Empire</i> .....	232
<i>A Winter Journey</i> .....	189	<i>Don Quixote and the Lion</i> .....	232
<i>The Inchcape Rock</i> .....	189	<i>The Battle of Blenheim</i> .....	235
<i>The Bird of the Morning</i> .....	190	<i>A Huron Mission House</i> .....	237
<i>The Four-leaved Shamrock</i> .....	191	<i>The Burial of Moses</i> .....	237
<i>King Hacon's Last Battle</i> .....	191	<i>The Cruise of the Coracle</i> .....	239
<i>Mr. Pickwick on the Ice</i> .....	192	<i>The Sea</i> .....	242
<i>Dickens in Camp</i> .....	193	<i>The Wind's Word</i> .....	242
<i>Home they brought her Warrior</i> .....	194	<i>Gulliver among the Giants</i> .....	242
<i>The Locksmith of the Golden Key</i> .....	195	<i>To a Water-fowl</i> .....	244
<i>Tubal Cain</i> .....	195	<i>'Tis the Last Rose of Summer</i> .....	245
<i>The Bugle Song</i> .....	196	<i>The Archery Contest</i> .....	245
<i>Leif Ericsson</i> .....	198	<i>The Plains of Abraham</i> .....	247
<i>The Loss of the "Birkenhead"</i> .....	199	<i>The Graves of a Household</i> .....	249
<i>The Burial of Sir John Moore</i> .....	201	<i>The Miraculous Pitcher</i> .....	249
<i>The Second Voyage of Sinbad</i> .....	203	<i>The Unnamed Lake</i> .....	250
<i>The Daffodils</i> .....	203		

	PAGE		PAGE
<i>The Hunter of the Prairies</i> .....	251	<i>Scots, Wha Hae Wi' Wallace Bled</i> .....	278
Moses goes to the Fair.....	252	The Coyote.....	280
<i>Columbus</i> .....	253	<i>Step by Step</i> .....	281
<i>Opportunity</i> .....	255	<i>A Summer Storm</i> .....	281
<i>To-day</i> .....	255	The Death of Nelson.....	282
An Eruption of Vesuvius.....	255	<i>The Battle of the Baltic</i> .....	285
<i>The Sermon of St. Francis</i> .....	257	<i>Ye Mariners of England</i> .....	288
<i>The Greenwood Tree</i> .....	258	The Apples of Idun.....	289
<i>Incident of the French Camp</i> .....	259	<i>How they brought the Good News</i> .....	291
Robinson Crusoe.....	261	<i>Marmion and Douglas</i> .....	293
<i>The Wonderful One-hoss Shay</i> .....	262	The Tempest.....	295
William Tell and His Son.....	263	<i>Edinburgh after Flodden</i> .....	295
<i>Saint Christopher</i> .....	265	The Discovery of the Mackenzie River... ..	297
<i>General Brock</i> .....	266	<i>The Face against the Pane</i> .....	298
An Iceberg.....	269	The Carronade.....	298
<i>A Legend of Bregenz</i> .....	269	The Vision of Mirza.....	299
Gluck's Visitor.....	270	<i>The Prairies</i> .....	300
<i>Jacques Cartier</i> .....	271	The Great Stone Face.....	302
<i>Bless the Lord, O my Soul</i> .....	273	<i>King Oswald's Feast</i> .....	303
The Heroes of the Long Sault.....	274	The Burning of Moscow.....	303
<i>The Marseillaise</i> .....	276	<i>Ode to the Brave</i> .....	306
Rule, Britannia.....	277	<i>The Torch of Life</i> .....	307
Biographical Sketches.....			309
Addison, Joseph.....	309	Dana, Richard Henry.....	317
Aldrich, Thomas Bailey.....	309	Daudet, Alphonse.....	317
Alexander, Cecil Frances.....	309	Defoe, Daniel.....	317
Allingham, William.....	310	De la Ramée, Marie Louise.....	317
Andersen, Hans Christian.....	310	De Lisle, Rouget.....	318
Argyle, Duke of.....	310	Dickens, Charles.....	318
Aytoun, William Edmondstone.....	311	Dodge, Mary Elizabeth Mapes.....	318
Baldwin, James.....	311	Doyle, Sir Francis Hastings.....	319
Barbauld, Anna Letitia.....	311	Dufferin, Marquis of.....	319
Bates, David.....	311	Dutton, Maude Barrows.....	319
Bjornson, Bjornstjerne.....	311	Eaton, Arthur Wentworth Hamilton.....	319
Blewett, Jean.....	312	Edgar, Sir James David.....	320
Bonar, Horatius.....	312	Eliot, George.....	320
Brooks, Phillips.....	312	Field, Eugene.....	320
Browning, Robert.....	312	Fields, James Thomas.....	320
Bryant, William Cullen.....	313	Gerok, Karl.....	320
Bunner, Henry Cuyler.....	313	Goethe, Johann Wolfgang von.....	320
Bunyan, John.....	313	Goldsmith, Oliver.....	321
Burns, Robert.....	313	Gould, Hannah Flagg.....	321
Burpee, Lawrence Johnston.....	314	Griffis, William Elliott.....	321
Byron, George Gordon Noel.....	314	Grimm, Jacob Ludwig Karl.....	321
Campbell, Thomas.....	314	Grimm, Wilhelm Karl.....	321
Carlyle, Thomas.....	315	Harte, Francis Bret.....	322
Cervantes, Miguel de.....	315	Hawthorne, Nathaniel.....	322
Clarke, James Freeman.....	315	Hayes, Isaac Israel.....	322
Collins, William.....	315	Headley, Joel Tyler.....	322
Cook, Eliza.....	316	Hemans, Felicia Dorothea.....	323
Cooper, James Fenimore.....	316	Henry, Alexander.....	323
Cox, Alfred Beverley.....	316	Herriek, Robert.....	323
Cowper, William.....	316	Higginson, Ella.....	323
Crockett, Samuel Rutherford.....	316	Hogg, James.....	323
Cunningham, Allan.....	317	Holland, Josiah Gilbert.....	323

	PAGE		PAGE
Holmes, Oliver Wendell.....	324	Reid, Thomas Mayne.....	332
Houghton, Richard Monckton Milnes, Lord.....	324	Richards, Laura Elizabeth.....	333
Howitt, Mary.....	324	Riley, James Whitcomb.....	333
Hughes, Thomas.....	324	Ross, Alexander.....	333
Hugo, Victor Marie, Vicomte.....	325	Ruskin, John.....	333
Hurl, Estelle May.....	325	Russell, Sir William Howard.....	333
Ingelow, Jean.....	325	Sangster, Charles.....	334
Jackson, Helen Maria Fiske.....	325	Sangster, Margaret Elizabeth.....	334
Jacobs, Joseph.....	326	Saunders, Margaret Marshall.....	334
Johnson, E. Pauline.....	326	Saxe, John Godfrey.....	334
Jonson, Ben.....	326	Schwartz, Julia Augusta.....	335
Kernighan, Robert Kirkland.....	326	Scott, Duncan Campbell.....	335
Kingsley, Charles.....	326	Scott, Frederick George.....	335
Kriloff, Ivan Andreevich.....	327	Scott, Sir Walter.....	335
Krummacher, Friedrich Adolf.....	327	Sewell, Anna.....	335
Kupfer, Grace Harriet.....	327	Seymour, Mary Harrison.....	336
Lacoste, Marie.....	327	Shakespeare, William.....	336
La Fontaine, Jean de.....	327	Sherman, Frank Dempster.....	336
Lampman, Archibald.....	327	Sigourney, Lydia Huntley.....	336
Lindsay, Maud.....	328	Sill, Edward Rowland.....	336
Longfellow, Henry Wadsworth.....	328	Southey, Caroline Anne Bowles.....	337
Lover, Samuel.....	328	Southey, Robert.....	337
Lowell, James Russell.....	328	Stafford, Ezra Hurlburt.....	337
Mabie, Hamilton Wright.....	329	Stedman, Edmund Clarence.....	337
Mackay, Charles.....	329	Stevenson, Robert Louis.....	337
McGee, Thomas D'Arcy.....	329	Stockton, Francis Richard.....	338
Miller, Cincinnatus Heine.....	329	Swift, Jonathan.....	338
Montgomery, James.....	329	Taylor, Bayard.....	338
Moodie, Susannah.....	330	Tennyson, Alfred, Lord.....	339
Moore, Clement Clarke.....	330	Thaxter, Celia.....	339
Moore, Thomas.....	330	Thomas, Edith Matilda.....	339
Morris, George P.....	330	Thomson, James.....	342
Muir, Alexander.....	330	Thoreau, Henry David.....	339
Newbolt, Henry John.....	331	Thorpe, Rosa Hartwick.....	340
Newman, John Henry.....	331	True, John Preston.....	340
Norton, Caroline Elizabeth Sarah.....	331	Twain, Mark.....	340
Palk, Helen.....	331	Van Dyke, Henry.....	340
Parkman, Francis.....	331	Wetherald, Agnes Ethelwyn.....	340
Payne, John Howard.....	331	Whittier, John Greenleaf.....	340
Peacock, Thomas Love.....	332	Wilcox, Ella Wheeler.....	341
Procter, Adelaide Anne.....	332	Wolfe, Charles.....	341
Procter, Bryan Waller.....	332	Wordsworth, William.....	341
Reade, Charles.....	332	Wright, Julia Macnair.....	341
		Zitkala-Sa.....	342
Pronouncing Vocabulary.....			343
Index.....			345





# THE ALEXANDRA READERS

When *The Alexandra Readers* were projected in 1908 there was considerable difficulty in securing for them a suitable title. Many suggestions were made to the Ministers of Education for Saskatchewan and Alberta, but at last it was decided to name the Readers after Alexandra, the consort of Edward VII, who at that time occupied the throne. The title chosen for the series met with general acceptance, as Alexandra, both as Princess of Wales and as Queen, had endeared herself not only to the people of Great Britain and Ireland, but also to the people of the Dominion beyond the Seas.

Alexandra Caroline Marie Charlotte Louise Julia, daughter of the late King Christian IX of Denmark, was born on December 1st, 1844. Her early life was spent at home with her brothers and sisters, with whom she was brought up in extreme simplicity. On March 10th, 1863, she was married to Albert Edward, Prince of Wales, son of the late Queen Victoria. On the death of Queen Victoria on January 22nd, 1901, Albert Edward ascended the throne as Edward VII, and Alexandra took her place by his side as Queen Consort. After a reign of a little over nine years Edward died on May 6th, 1910. Since then Alexandra has borne the title of Queen Mother. At present she spends her time between her two residences, Marlborough House in London and Sandringham in Norfolk, interspersed by frequent visits to her sister, the Dowager Empress of Russia, who resides in Denmark.

From the time of her marriage Alexandra became prominent before the country. She possesses a wonderfully charming personality, and her beauty and grace at once captivated the heart of the nation. Perhaps her happiest days were those of her early married life at Sandringham. She was very fond of walking, and sometimes would extend her rambles with her children to the cottages about the estate, and even to the most distant farms. On one occasion a new servant maid opened the door when the Princess called at one of the farms. The girl saw a young and beautiful lady with merry children grouped around her, but did not know who she was, and stood staring awkwardly in the doorway. King George, then Duke of York, stepped forward and said, "This is the Princess of Wales and we are her children." "I thought I should have sunk into my boots when I heard that," said the woman in relating this reminiscence of her servant days, "but many times afterward did I open the door to the Princess of Wales, and a kinder and sweeter lady I never wish to know."

The Queen Mother has always taken a deep interest in philanthropic work, more especially in the London Hospitals. She took an active part in the efforts made to aid the wounded soldiers, and to support the widows and orphans of those who fell during the South African War. Her life at present is one of quiet, useful work for the benefit of those less fortunate than herself.





# THE PRIMER

## THE PRIMER AS A WHOLE

### THE TEXT

Examining the contents, we see from the material

**A. That the child is made the centre.**

The text suggests the value of  
relating reading to

- a. The play life.
- b. The imaginative life.
- c. The world of nature.
- d. Literature.
- e. The picture.
- f. The song.
- g. Geographical interests — children  
of other lands.

**B. That the order of work suggested is one based upon child nature and development.**

Steps—

- a. The spoken language of the home is made the basis and developed.
- b. The chalk takes the place of the speaker.
- c. Awakening the desire for independent mastery.
- d. Satisfying the desire
  - Phonic drill.
  - Combination method.
- e. Training in grasp of larger wholes, thought divisions and entire lessons.

**C. That "Method" is made subordinate.** The teacher is supposed to be master of methods; the child is concerned with the content and not aware of processes.

### THE PROBLEM

The reading problem in general, like any other problem, has three factors—

- a. What is given.
- b. What is wanted.
- c. The solution.

**A. What is given.** The child with

- a mind, eager, interested in nature, and in life and action.
- a mind loving the imaginative world.

- a tongue using only a limited vocabulary, expressing ideas crudely but with variety of pitch and inflection.
- a mind accustomed to dependence and untrained in organization of thought.

**B. What is wanted.**

A teacher who

- is a reader and interested in material suited to children.
- has a broad grasp of the reading problem.
- has definite aims.
- has mastered in detail a method of securing those definite aims.

**C. The solution should give us readers skilled in "How to Read," with an appreciation of "What to Read," and filled with a "Desire to Read."**

The training in "How to Read" should give

- ability to gather and organize the content of the page.
- training in expressing organized thought as if one's own—oral reading.
- power of independent mastery and accomplishment.

Training in "What to Read" will give soul culture and an appreciation of the beautiful in literature.

The solution, however, would still be quite incomplete without a "Desire to Read."

The solution of this problem is not obtained in a day nor a year, but the first year's work is full of import—the formation of correct habit, the concentration of the mind and the training of attention—the extension of the "talking" to the "reading" habit. This is "How to Read." But "How to Read," though often considered the whole aim of the work of Grade I, is hardly so. If we awaken a desire to read and create a love of reading, have we not furnished a strong incentive to the mastery of mechanics? And should we not during all of the first year keep incessantly doing something towards an appreciation of beauty of thought and form? Should we not present the literary gem chosen to suit the very beginner? These three aims are not carried out independently, but run hand in hand from the beginning to the end of the year, each acting and re-acting upon the other. To adjust the proper balance, to make reading a subject connected with life and human interest—to have a live child, and a live teacher—the conditions for continual growth—these are our aims. Method is then surely secondary: under such conditions children will learn to read by themselves. At the close of our lessons let us ask, "What did I accomplish?" "Did I bring in or shut out life?" "Did I develop imagination or present only barren fact?" "Did I do all the work, or was the child required to put forth effort?" These and many other pertinent questions lead us to examine the general trend of the daily practice. "Just little children—we must do the work!" "Just little children—we cannot expect expression!" But little children grow to be big children—habits grow apace. We should know our pupils (some pupils are not mentally ready for reading); our method should be adapted to the child; the groups should be small

to allow for individual work; the material should be prepared and the lesson move rapidly. All the first year we are thinking of training and power. Speed is not all; life attitudes are being formed, ours is the privilege. "Too ideal!" No! For while we are looking *out* at a general survey, we are looking *down*—directly *at the child*—watching the mind at work. If the mind is not at work let us not delay in finding the cause.

### FITTING THE BOOK TO THE PROBLEM

We shall first discuss the work supplementary to the text.  
The book is incomplete without

- a. The story.
- b. The aid of nature study.
- c. Supplementary literature.

A. **The Approach Through Story—Value, Choice, Reproduction, Dramatization.** These are the bases for the mechanics of reading.

#### 1. *Value of Story.*

To arouse interest and train the imagination.

To extend vocabulary.

To broaden ideas.

To give training in orderly reproduction, clear thought being the first essential to reading.

#### 2. *Choice of Story.*

A good story should have

Clear-cut divisions.

Familiar images.

Repetition of phrase—the power of anticipation is satisfied.

"The Butterflies," on page 38, is a fair example. Here the memory is helped by the three visits, the similarity of form in the three questions and answers, while the images are of the child world—flowers, butterflies, sun, and rain. Other stories of excellent value are "The Three Bears," "The Old Woman and Her Pig," and "The Three Little Pigs." For choice of stories and as an aid in story-telling see *Special Method in Reading for the Grades* by Charles A. McMurry (Macmillan) and *How to Tell Stories to Children* and *Stories to Tell to Children* both by Sarah Cone Bryant (Houghton).

#### 3. *Telling the Story.*

The teacher in telling the story should try to acquire the form and vocabulary of the printed page—interpreting where necessary. We desire beauty of speech-forms for the reason that we are thinking of our language and literature. A mere dramatic presentation, while necessary, does not give the highest crown to good story-telling.

#### 4. *The Reproduction.*

As an aid to thought-getting in reading let us desire clear thinking and telling.



As an aid to oral reading let us desire and expect the natural talking tones and dramatic expression.

In the story the child is unhampered by the mechanical difficulties of reading. Hence he is free to live the part imaginatively and to become the actor. Expression follows naturally. The dramatization of a story serves in a very interesting way as the best avenue of approach to good oral reading. In the reproduction of "The Butterflies" let the children be the butterflies and the flowers and let them be gay or sad as the story progresses.

### 5. *Dramatization and Game Work.*

In connection with the story dramatization we might include other lines of suggestion from the Primer:

Let us make "plays" from the Lessons

Visiting on page 68.

Playing School on page 44.

Playing Store on page 78.

The Seasons—

*Spring*—For example, "The Return of the Birds" on page 90, "Building the Nest" on page 91, and "Learning to Fly" on pages 33 and 34.

*Winter*—For example, "Snowballs" on page 80 and "Snowflakes" on page 80.

This work is never the result of imitation, but the children are required to use their imagination for each change. Charts might be made and pictures pasted on as illustrations of the lines recorded—

The New Cart on page 17, two characters.

Talking to the Rose on page 25, all playing, first four lines.

The Dandelion on page 48, class divided into two sections.

Talking to Dolly on page 42, all playing.

Selling Apples on page 7. Teach this lesson as "street vendors" and memory work, not reading; variety is added thus.

In a country school where there are few in the class let the whole class occasionally join in the play. On rainy-day recesses play "Barnyard Game," imitating the *calls* of pig, duck, chicken, dog, cat, etc. Many of these occur in the Primer and in the other Alexandra Readers. Let bird calls be listened for and repeated—the owl, robin, meadow lark, wild goose, plover, etc. Unconsciously the schoolroom spirit is changed and freedom exists—the necessary atmosphere for good reading. This imaginative training may precede, follow, or be entirely separated from the reading lesson, but it is certain to give better reading.

### 6. *The Story and the Mechanics of Reading.*

Our first reading lessons may be developed from a story. "Red Riding Hood" the chalk says while the interest is high; later, as the story progresses, "wolf" or "Red Riding Hood met a wolf." Let the children try to write this in class, or trace at seats—modelling the

story elements. Next day the sentence is again presented and the idea recalled in association with the story—paper-cutting or drawing being used to illustrate the sentence.

The nature and character of the story must decide the treatment. In "The Three Bears" the work might be put on a blackboard at the side and left for comparison, thus leading to self-mastery. A little pictorial work with it will aid the eye and memory in re-living the play of the story. *See page 8.* The story might be drilled thus:

In using this work, the class drill to secure observation of form and to associate story might consist of questioning: Tell the things Silver locks tried in the Bears' House. Where on the blackboard does the chalk say she tried the soup? Point out what she said when she tried Papa Bear's soup—the Mamma's soup—etc. Can you make the chalk say "soup," "chair," "bed"? Can you make it say "This soup is too hot," etc.? For seat work let the children model the subjects and write the stories. "This soup is too hot!" "Who has been in my chair?" would serve as names for the pictures cut from paper or drawn with colored crayons. Reading is thus connected with thought, a world of interest and memory of dramatization being aids to form-mastery. Guessing will be prevented by concentration and drill, for the guessing habit should not be tolerated in any part of our work.

#### **B. Nature Study as a Basis for Reading.**

The field of books and story land will help to widen the child's horizon; the world of nature must, however, be studied to interpret the book-land. So when the child enters school nature comes also. The lesson entitled "The Caterpillar," on page 53, means very little to pupils who have not watched a caterpillar. "The Squirrel" and "The Owl" are lessons of the same type. The inner eye must flash if these lessons are to be read well. Nature study must accompany the work, and where this is not possible pictures should supplement the ideas. To the child on the prairie "On the Seashore" and "The Boy and the Sea-Shell," on pages 62 and 63, will lose in interest. The presence of boxes of shells, pictures of the ocean, the ships and boat craft, of seaside life and fun would aid in building up the ideas of the lesson. In the "human" nature-study—the lessons of geographical interest—the teacher will probably resort to blackboard illustration to invest the lessons with reality. The seat work naturally follows, constructing the things mentioned—the canoe, the bow and arrow, the red fez, the Japanese fan and parasol, the Arabian's tent, etc. This makes the lessons live and correlates reading with drawing and handwork.

In the nature-study lesson the chalk writes for the child his statements. Suppose the talk has been on "The Robin." Robin—nest—five eggs represent a few main threads of outdoor interest. Expression may have been given to the story—

Fred found a robin's nest.

It had five eggs in it.

They were pretty blue eggs.

The teacher proceeds to write the story on the blackboard and the children use their knowledge of words and phonics to read and follow the chalk.

## PICTORIAL WORK

## THE THREE BEARS.

1.

Silverlocks awake



2.

Silverlocks asleep.



This soup is too hot.

" " " " cold.

" " " just right.



Who has been eating my soup?

" " " " " "

" " " " " "



This chair is

" " "

" " "



Who has been sitting in my chair?

" " " " " "

" " " " " "



This bed is

" " "

" " "



Who has been sleeping in my bed?

" " " " " "

" " " " " "

Silverlocks jumped out of the window.



Or the very beginner has a little lesson on "Autumn." Snow, blanket, "The plants are asleep in bed" are written down. The colored crayons may be brought to bear upon the seat work and nature's scenes studied and discussed each season from the school window. The eyes must be opened to see, the ears to hear nature's secrets. Only thus will literature have its full value.

**C. Literature of the Primer and Supplementary Reading.**

The little child, full of fancy, and imagination, loving the world of nature and things beautiful, should not be given only the mechanics of how to read. Now is the time to fill the mind with the selection of poetry, the bit of good prose. At first, the lesson is presented through the teacher's voice; later, when the child can read, it is written on the blackboard or read from the text.

The selection chosen should not be too long, though length is not the first consideration. Classes in senior Grade I and in the First Reader can handle orally, "Wynken, Blynken and Nod," "The Norse Lullaby," and "Shut-Eye Town." The length is not of such vital importance as simplicity of imagery, scenes within the child's experience or constructive imagination—poems with clear-cut divisions and distinct, well built-up scenes. For instance, in "The Norse Lullaby" by Eugene Field:

"The sky is dark and the hills are white  
As the Storm King speeds from the North to-night,  
And this is the song the Storm King sings  
As over the world his cloak he flings:" etc.

A little study here gives us the three parents and their children; the Storm King and the world baby put to sleep with a gruff song; the pine tree and the vine quieted by low, sweet song; the mother and the child—another little "snowflake" of the night sinking to rest. The "setting" of each division is just as distinct; the teacher paints these as she proceeds, not really to leave impressed *her* picture, but here and there a line, a touch, a chalk-scrawl on the blackboard to cause each child to paint vividly for himself—according to his own past seeings—the new scene. The child of the west has no difficulty in picturing for *scene one* the dark night, the white hills, the song of the wind, and the coming of the snow-cloak. In *scene two*—a pine tree, alone or a group; a trembling vine; the tone of confidence, "What shall you fear when I am near?" *Scene three* brings the key of the night-story—the home, the mother, the child. The picture, *the house*—Valley or side of a hill?—Trees or bare? *The interior*, the mother—Standing rocking the baby in her arms or sitting? And the spirit of the song? The children generally like the *last scene* the best—the presence of the human interest near to their own life. After the pupils have talked over these pictures—perhaps tried to draw them—they are ready to tell you the lines and phrases they like best, and thus, thought divisions made clear—pictures imaged—details studied—the children have practically memorized the selection. This has been done not as a parrot-recitation—but from within out—a development of soul. Literature thus taught is loved by the Primary classes. One new selection a week, thoroughly mastered, is not too much to be required, for the old favorites should be lived through again and again. At the end of the first year the beginner has a little stock of beautiful thoughts clothed in beautiful form. This kind of work prevents the wearing propensities of "the cat on the mat" and



mechanics in general. From the selections given below we may choose for the child's needs during the first two years of school life. The decision of choice rests upon the class, the teacher, and whether oral or written presentation. If written presentation be preferred some of the selections given will pass to the third year, where the pupil may be too old for them.

The following are suggested as suitable selections both to develop the sense of rhythm as in the nursery rhymes, and to develop the love of jingle as in the *Sing-Songs* of Christina Rossetti:

*Sing-Songs.*

Hurt no living thing.  
What does the bee do?  
Dancing on the hill tops.  
If a pig wore a wig.  
Growing in the vale.

*Lullaby Time—The visions of sleep time and night stories.*

The Rock-a-By-Lady (*Field*).  
The Shut-Eye Train (*Field*).  
Wynken, Blynken and Nod (*Field*).  
Norse Lullaby (*Field*).  
✓ Sleep, Little Pigeon (*Field*).  
My Bed Is a Boat (*Stevenson*).  
✓ The Land of Nod (*Stevenson*).  
✓ Sweet and Low (*Tennyson*).  
✓ I Saw a Ship a-Sailing (*Primer*).

*The Mysteries of the World About.*

The Wind (*C. Rossetti*).  
Windy Nights (*Stevenson*).  
The Wind (*Stevenson*).  
Oh, Why Do You Never Rest? (*C. Rossetti*).  
Boats Sail on the River (*C. Rossetti*).  
The Moon (*Stevenson*).  
Shadow March (*Stevenson*).

*Plays and The Fairy Folk.*

My Kingdom (*Stevenson*).  
The Land of Counterpane (*Stevenson*).  
The Swing (*Stevenson*).  
The Little Land (*Stevenson*).  
Where Go the Boats? (*Stevenson*).  
When I Was Down Beside the Sea (*Stevenson*).  
Bed in Summer (*Stevenson*).  
The Blue Bell's Song (*Primer*).

*The Child and Nature.*

The Dandelion (*Primer*).  
The Snowflakes (*Primer*).  
The Messenger (*Primer*).  
Little Brown Brother (*Primer*).  
Lily Bells Song (*Primer*).

*The Morning and Evening Spirit.*

Up, up in the Sky (*Primer*).

Evening (*Primer*).

Evening (*Primer*).

What Does Little Birdie Say? (*Tennyson*).

*Special Times and Occasions.*

Christmas. Easter. Spring.

*Literature and music.*

Many of these poems for children are set to music. The children, having studied the thought, love to sing them, and the music may well be correlated with the literature through the rote song. This suggestion is given on page 37 of the Primer. Field's *Songs*, set to music, contain—

The Rock-a-By Lady.

Wynken, Blynken and Nod.

Little Boy Blue.

Norse Lullaby, and other lullaby songs.

The *Educational Music Course*, "Teachers' Edition," gives many of the selections from Stevenson and Field, etc.

"The Snowflakes" in the Primer, set to music, is a very dainty song, while "Evening" is given in many of our Music Readers. The children all love "Sweet and Low." "The Brook" is more difficult, but may come in a higher grade, continuing the little lesson in Grade One. Let us then at times associate our music and our literature.

## THE TEXT AS A WHOLE AND IN DETAIL

### AS A WHOLE

- A. **Pages 1-13.** Contain 70 new words. This material is intended for black-board presentation in script. Two lessons daily—10-15 minutes each. Time to cover work, about 6 weeks.

*Method—Sentence and Word Method.*

At the discretion of the teacher.

- B. **Page 14.** Suggests the introduction and continuation of phonic work. This consists of—

1. *Oral phonics* (two weeks).

Ear and voice training by oral analysis and synthesis.

2. *Written phonics* (six weeks).

Eye training—sounds now written on the blackboard.

This work means *one lesson daily of pure phonic teaching and one daily of sentence reading*, beginning with rapid phonic word drill and ending with story reading. The Appendix (page 97) gives the material to guide the teacher in these purely phonic lessons. The Text (pages 15-95) gives material for the sentence reading. These two types of work run concurrently, the phonic teaching giving the key to many new words.

C. **Pages 15-50.** The Combination Method—Partly Phonic and partly Look and Say.

The lessons in these pages are taught with the idea of continuing, first, thought—grasp of sentences, and, second, of securing natural expression. Pages 15-50 are chosen as being the period of most difficulty with new words. The types of material in these pages may be classified as follows:

1. *Action Lessons.*

1. Reading to do (pages 15-24).
2. Reading to answer questions (page 17).

2. *Lessons relating experiences* (pages 21, 23, etc.).

3. *Stories as the basis for reading.*

“Cinderella” (page 29).

4. *Pictures—*

1. As reading lesson (pages 45-47).
2. As language lesson in class or reading lesson for seat work (pages 20-40).

5. *Literature* (Aids to Reading).

1. Prose Story (pages 32-38).
2. Poetry (pages 41, 25, 48, 49).
3. As the basis for songs (page 37).

6. *The Color Page.* Seat work and drawing.

The question at once arises—How long should it take to cover this amount?

Under average conditions not generally *less* than six months. “When should the child read from the text?” When he can *read fluently* from the blackboard, when the transition from script to print has been made, and *when the child can read in the new way without halting*. This is a point for the teacher to decide; we would say that for the average pupil the Primer should not be used inside of three months. The blackboard work suggested in the pages to come will be of sufficient variety to make the book, when given to the child, appear as new material. If desired, the Primer may be used for seat work inside of the three months and to good advantage by the busy teacher in a country school.

D. **The difficulties in handling the text.**

1. The large number of new words presented in each lesson, especially at first.
2. The lack of phonic material ready for use.
3. The fitting of the various methods together is left for the teacher.

As a consequence of the first the teacher must construct blackboard material to give thorough drill on the words and sentences. There are seventy words in the first thirteen pages. Every teacher knows that she cannot drill and teach this number without hundreds of sentences. The teacher can construct her own sentences and does not require this done for her, much preferring to suit the drill to the needs of her class. This, too, is blackboard work and should not appear in a Primer which is not intended to be put in the hands of the children until they have had some practice in reading.

The second difficulty—the phonic work—is only a difficulty to an untrained teacher. Many of our best teachers would refuse to follow a set plan—machine fashion—freedom being the spirit of the western teacher. A good phonic manual, such as *Modern Phonic Manual* (Macmillan), will serve as a guide to the teaching of phonics and save the teacher time and thought in composing phonic sentences. A definite plan is essential and each lesson must be prepared in its place. The relation of phonics, however, is subordinate to the main idea—reading. Thus the unity of the book is kept—sentence grasp—thought results. The thing of vital importance to the *child* is *message—process* concerns the *teacher*.

In fitting the methods to each other, the book supposes that the child comes to school furnished with a fair vocabulary. This vocabulary is supplemented constantly by the story, the poem, and the nature-study lesson. Sentences and interesting words are presented to the child; the chalk begins to talk in place of the child and teacher; the pupil listens, grasping thought to perform action, to answer questions, or to read aloud. The “game” of reading becomes intensely interesting. A child thus trained will read expressively and will look upon reading as a natural process. Two short lessons a day will at this stage be necessary.

When the reading habit is established, when the pupil feels the need for self-help, let us lead him *to discover* that words are made up of sounds, and that a knowledge of these sounds will give the mastery of a page—a story! Interest becomes intensified. The one phonic lesson each day becomes a help to the sentence reading which follows. The child has been trained to look for thought, and we can now present material of all kinds. The mastery of the book soon follows. In all stages of the work much attention should be given to enforcing the teaching by well-planned seat work. In all stages of the work the bit of vision should be constantly extended by the Literature lesson. The problem is complex.

## IN DETAIL

### Pages 1-13. Word and Sentence Method.

Material—New words on each page

- Page 5. Helen, see, the apple, Do you see, has.
- Page 6. This, It, is, Helen's, red, leaf, green, not, yellow, my, flower, here, hat, straw.
- Page 7. Fine, have, Take, please, are, pretty (value of *s*—flowers, apples).
- Page 8. Arthur, He, can, run, jump, play, ball, Belle, her, white, black, kitty.
- Page 9. No, Yes, walk (value of *'s*—Arthur's, Belle's).
- Page 10. fan, Look, at, like, what, and, cap, maple, I, very.
- Page 11. Who, some, them, if, love, blue, They, leaves.
- Page 12. little, come, with, to.
- Page 13. know, me, am, Bessie, name, eyes, cheeks, wears, dress.



To examine the types of words, let us arrange them differently—

*Names of people*

Helen  
Arthur  
Belle  
Bessie

*Descriptive, etc.*

red  
green } Contrast

white  
black } Contrast

*Names of things*

apple—(s)  
flower—(s)  
hat  
leaf—(leaves)  
kitty  
fan  
cap  
doll  
cheeks  
eyes  
dress  
ball

yellow  
blue } Contrast

little  
maple  
pretty

*Limiting*

the  
this  
my  
her  
some  
one  
an

*In place of people and things—*

I, you, they, he, it.

*Verbs causing action (Commands)—*

run                      walk                      come  
jump                    take                    go

*Verbs used in telling stories (Stories)—*

has	is	see	love	wears
have	are	know	x play	
	am	like	x look	

*Question Words and Forms (Questions?)—*

Have you	Do you
Will you	Who will
Can you	

*The polite word—*

Please

*The Answer words—*

yes, no, (not)

*Place words—*

here, there

*Helping words—*

at, to, with, of, and

*Possession (telling whose)—*

Arthur's	Bessie's
Belle's	Helen's

## Blackboard Lessons

From the seventy words thus arranged let us proceed to make our supplementary blackboard lessons.

In making this series we shall aim to simplify the beginners' difficulties by separating the two processes of silent and oral reading, having silent reading, the reading for thought, two or three weeks *before* any expression aloud.

- |  |   |   |
|--|---|---|
| A. Reading for Thought (silently).                         | { | a. Reading to perform action.<br>b. Reading to answer questions.<br>c. Reading to reproduce in one's own words, drawing, etc.   |
| B. Reading for thought and expression of thought (orally). | { | The child aloud<br>a. Giving commands to others.<br>b. Asking questions—<br>Addressed to other pupils.<br>Addressed to teacher.<br>c. Expressing ideas—<br>Statement forms. |

In reading for thought, reading is made a game—the chalk writes, Helen jump, Arthur run, etc.—and the pupils read and obey. The question appears, "Have you a kitty?" and the child replies, "No, I have no kitty," or "Yes, I have a pretty kitty." Any answer showing grasp of the teacher's question is accepted. The third part—reproduction by telling, drawing, or handwork—will be used more as seat work,

Arthur has a kitty,  
 Helen can see an apple,  
 Bessie wears a red dress, etc.,

being sentences which can be illustrated by modelling, drawing in crayon, or paper-cutting, the story being copied as well if the picture is drawn or cut.

In reading for thought and expression of thought, the game progresses, but the pupils are talking to each other or to the teacher. The aim is to secure perfectly natural expression. The sentences written might be—

"Helen give Arthur the apple." By substituting "Helen" and "apple" the teacher can secure considerable practice in the giving of commands.

Please may be inserted, the child imagines things he wishes to have, and the tone changes. "Arthur, will you please come and play?" the teacher writes.

Or the teacher takes something in her hand—a guessing game begins. The children ask, "Have you a flower?" "No, I have no flower." "Have you a red leaf?" "It is not a red leaf." "Is it green?" "No." "Is it yellow?" "Yes, it is a pretty yellow leaf," etc.

The pupils are now ready to express more naturally sentences comprising a little lesson like that on page 11; they will realize the resemblance to conversation.

In composing sentences we must see that—

They are short.

There is repetition of the words previously taught.

The sentences require to be short because the child has not had the eye training required in reading; the reading movement is a new one to children.

We desire repetition to enforce each day's work. Constant failure comes from a lack of thoroughness—in presenting new words and letting them be forgotten. To-day's lesson must review yesterday's, and to-morrow's the work of two days.

*In teaching Word and Sentence Method let us watch for the following—*

1. Association of the form with the idea.

Recall or give the idea by means of one of the following—

object

conversation

picture

illustration on the blackboard

2. Concentration on the form as a result of aroused interest in the idea or object itself.
3. Rapid recognition. Challenge quick, close observation, and prevent dawdling and carelessness by erasing forms soon after writing. The thought has been given—require the mind to return the thought.
4. Standard forms of script must be presented. The child is comparing every detail, and the word must be written exactly alike each time it is presented. "DOG," "dog" are not the same to the child *observing closely*. Hence the teacher must observe the quality of his handwriting.
5. Writing should form a part of the work done by the children in the reading lesson. Writing impresses the form presented and causes the pupil to observe this form more closely; hence writing begins when reading does.
6. The seat work given after the lesson should enforce the material taught.
7. The pupil should see a record of his work kept—he wishes to see it grow. Charts should be prepared of words and sentences taught.
8. Blackboard lessons should be conducted with small groups generally upon the floor.

A series of lessons for the beginner might run thus—

#### I. *Silent Reading.*

1. Learning names. (Arthur, Helen, etc.)

Each pupil his or her own name.

The appearance of the other's names.

The pupils' names may be written on cards and copied at seats.

Then exchange is made till gradually all are known.

2. Action Games. (Jump, run.)

Arthur jump.

Helen run.

Bessie run, etc.

The soldier game of quick obedience—as command is written and erased.



## 3. Game of Pictures. (Children in seats.)

1. the apple, the ball, flower, hat,
2. fan, doll, leaf, kitty.

These objects may be put on the blackboard ledge and the names written above in large script. Observation is caused. A fairy comes as the children sleep and changes the places (1) of objects; (2) of words; (3) of both. Drill in writing concludes the lesson in order that the children may play "fairy."

## 4. Game of "Take."

Take the apple.  
Take the flower.  
Helen, take the apple.

Variety is obtained by rapidly sketching the object desired where word is unknown—book, pencil, etc. The objects or pictures pasted on cards should be on the teacher's desk and brought to the teacher as the direction is written. Change the pupils' names to give variety.

## 5. Teaching the color words. (Only one set.)

red		white	yellow
	or		
green		black	blue

Associate with color by crayons or chalk. Associate with objects by color work—A green apple, The white hat, etc.

Sentences—

Take the red ball, etc.  
Jump the red flower.  
Bessie, take the green leaf.

(Objects on the table in color, or taught by game.)

## 6. Asking questions. (Each pupil takes something and hides it behind back.)

"Have you?" is the new game.  
Have you the ball, Arthur? etc.

The child answers according to what he has in his hand.

## 7. Answering questions. (Yes. No.)

1. Pupils ask—teacher writes the answer, holding something in hand hidden. The child says, "Have you the hat?" The teacher shows ball and writes, "No, I have a ball," or, at first, simply "Yes" or "No."

2. Reverse the game, the pupil writing the answer "Yes" or "No."

3. Pupil writes the question,

"Have you a hat?"

The latter way is more difficult, but if assigned as seat work first it will now be done from memory by the sharper pupils.

*Note.*—In Lessons 6 and 7 of the Primer we have our first reading aloud, as pupils may play teacher.

II. *Reading Aloud.* Oral reading. Longer sentences, very gradually.

## 8. Game of Possession. (I have.)

I have a red leaf.  
I have the white kitty, etc.

The objects—real or pictures—are on the table. As the child is asked to read, he takes the object in hand and says naturally, “I have a doll,” etc.

9. One or more than one. Here  $\left\{ \begin{array}{l} \text{is} \\ \text{are} \end{array} \right.$

Here is the apple, Arthur.

Here are apples, Helen, etc.

Giving objects as in No. 8 Handing game.

10. “Place” words. (Here, there.)

The apple is here and the ball is there.

These lessons are given merely as suggestions—as an attempt for system grouping, association—as an attempt to plan the work to give the children something to do—something real to say. The spirit of the work is the main thing—activity is to prevail as a result of reading. The first seven steps illustrate the kind of sentence required for silent work, while the last three show the transition to oral reading. By taking the work in some such way the Text is new to the children when they begin to read out of it. The ten steps do not cover the first thirteen pages, nor do they exactly correspond with lessons—each one is more like one day’s work. Many teachers do not like to spend the time in teaching as many as seventy words by Look and Say Method, and begin work in phonics much sooner. These are points to be left to the teacher, to be decided in accordance with the capability of the pupil.

### A Lesson in Detail

Aim to teach—

Helen has the apple.

Have some objects present.

“Helen” (any pupil) stands facing the class. The teacher gives her things, in turn questioning, “What has Helen?”

Helen has the fan.

Helen has the apple.

Helen has the cap, etc.

Given apple again. “What has Helen now?” Let us watch the chalk tell that. The teacher writes in plain, large script, using capital and period, “Helen has the apple.” What did the chalk say? Erase. Let us hear the chalk again. What is it going to say about Helen? Chalk writes again just as before. Give Helen a fan. Write “Helen has the (fan)” (picture used). What did the chalk say?

Change to apple. “What has Helen now?” etc. Repetition with interest is essential. Writing is observed and the pupils try to copy the story.

Drill—select sentences from other sentences. Point out where it spoke about Helen and the apple. What did it say? etc.

Later, by comparison, pupils will find the value of the single words.

Helen has the apple.

Arthur has the apple.

Helen has the fan.  
Arthur has the ball, etc.

## THE PHONIC WORK

Page 14.

**A. Oral Phonics—Ear and Voice Training.**

a. The teacher trains the child's ear to the analysis and synthesis of sounds.

*Steps—*

1. Any good story is told, the teacher breaking up some of the more interesting words. Children synthesize as they listen to the story.
2. Games played. The teacher dictates by slow pronunciation; child synthesizes and performs action.

Touch your c-oat.

Touch your f-eet, etc.

Touch your n-ose.

3. Sentences constructed or chosen from a phonic manual\*—these sentences to give drill on the various families of sounds. Systematic work here for difficult sounds.

b. Voice used as well as ear. Child gives the sounds.

*Steps—*

1. The child plays "being teacher," and dictates the game work. Best pupils selected.
2. Formal dictation—words given and pupils analyze orally; e.g., c-at, ca-t, c-a-t.

In (a), the ear training, care must be taken by the teacher to have natural, slow pronunciation. Avoid vocalization of consonants as bu-a-duh for bad. The b, d are "voiced" consonants, but the sounds are given before the opening of the lips. First separate *initial* and *final* consonants; later, all the sounds should be heard separately.

In (b), the voice training, care should be taken to obtain exact reproduction. The teacher should set the correct example, the children imitate unconsciously; but, if not, there should be definite teaching of the position of lips, tongue, or teeth, etc. For the vowels, teach the children to open the mouth, to keep the tongue flat, and to discriminate values. Singing vowel tones should prove very helpful here. The value of example cannot be overestimated in phonic work. A teacher should never be guilty of teaching a sound he cannot himself give correctly. Phonic work being merely graceful, easy, slow pronunciation—perfectly distinct—any teacher with a little patience may have the ability.

Many teachers begin work in phonics and present the symbols at once. This may succeed with the "ear-minded" pupil, but the pupil slow in sound comes to a stage where he knows perfectly c-a-t but cannot put these sounds together and obtain the word. The fault lies in insufficient oral training. At least two weeks should be given to oral analysis and synthesis previous to presenting any symbol. The stories and games have led the pupils to see the connection between reading and sound work.

\*See *Modern Phonic Manual* (Macmillan).



## B. Written Phonics.

Training of  $\left\{ \begin{array}{l} \text{Ear} \\ \text{Voice} \\ \text{Eye} \end{array} \right. \quad \text{Symbols now taught.}$

The written phonic work is the key to the self-interpretation of the page. Hence its value to the child and teacher is evident. The work consists of

- a. Systematic presentation of the more important sounds.
- b. Drill in families of words to secure rapidity of interpretation.
- c. Practice in thought-gathering through sound-synthesis—*thinking*, not *word-naming*.

An order of sounds is suggested in the appendix of the Primer. It will be noticed that (1) the simpler sounds (to produce) are taught first; (2) that the sounds helpful in word formation come early; (3) that short vowels are taught before long vowels; (4) that the finer distinctions are not made until the ear has been trained. The following are dissimilar sounds: state, chair, cat, class, ask, car, top, horse. All children should learn to distinguish these before the end of the second year—many will do so during the first year. A study of the dictionary will give accuracy to the teacher's pronunciation. In preparing families of words for drill arrange the groups correctly. If all the groups are not taught at least avoid classifying the words of one group with those of another. In the Appendix (page 100) there are three values of "a" under one group. These distinctions should be clear in the mind of the teacher, and later should be made clear to the pupil.

*Some Sounds of "a" from Primer, Grouped*

ă—cat	â—ask	ä—arm	ä—all
apple	glad	Arthur	straw
hat	thank	are	walk
can	class	garden	saw
black	calf	cart	ball
fan	masts	farm	shawl
cap	branch	party	fall
shall	last	father	water
randelion	danced	stars	drawing
hands	gathers	harm	
	shadows	bark	
	lambs		
ā—mate		â, as in care	
play		hair	
take		stared	
name		fairy	
table		scared	
cake		stairs	
wake		careful	
games			
able			
way			

The teacher should consult Macmillan's *Modern Dictionary*.

LESSONS EXPLANATORY OF ORAL PHONICS

**A. Oral Phonic Work.**

*Step 1.* The teacher takes the story (First Reader, page 15), "The Little Raindrops." Here and there words are broken by the teacher. No question is asked, the faces telling the teacher if thought-gathering is proceeding without interruption as in the usual method of telling a story.

For a l-ong, l-ong time there had been no r-ain. The grass was d-ry and br-own, the roads were d-usty, and the flow-ers of the garden seemed ready to d-ie from heat and thirst.

A little r-ain-d-rop looked down from the cl-oud, and grew sad and heavy to see how much work was to be done, etc.

The values of this work are first the example of phonic sounds given naturally, and second the association of sounds with words and stories.

*Step 2.* Dictation games. Given for speed in synthesis and for alertness. The whole class seated or standing, (1) individual, or (2) all working. Games taken as recreation at odd minutes during the day. "The Sound Game" may come at the first of school life. Final or initial consonants separated as preferred by the teacher.

Game of Touch (all the pupils)—

The parts of body.

Clothing.

Objects about desk or in room.

Game of Action (Individuals)—

Stand on the *f-l-ō-r*.

Jump over the *br-u-sh*.

Number Game (all given pegs, splints, etc.).

John—Hold up one *p-e-g*.

Mary—Bring me two *r-e-d* pegs.

James—*Dr-aw* three cats, etc., etc.

(Teacher originates these.)

*Plan of Conducting.* The teacher gives the word, sounds separated, then asks for whole word, or story with the word! Or, Give me a story with these: *b-at*, *b-e-d*, etc.

*Step 3.* More systematic drill than before. The presentation of definite sounds.

Chosen "b," "d." Key words, *bib*, *deed*. List of words ready (within child's vocabulary).

"b"

b-at

ca-b

babe

b-et

ri-b

bib

b-ell

eu-b

b-oats

b-ill

fi-b

b-ought

"d"

pa-d

d-ime

bed

la-d

d-ine

bud

ro-d

d-ish

bread

po-d

bad

no-d

so-d

re-d

Sentences—

*Baby has a bib.**The bread is b-ad.**Ne-d had a fine ro-d, etc.***B. Voice Training.**

*Step 1.* The pupils who produce sounds well will play the part of the teacher—

1. Conducting the games.

2. Telling original stories—"What I saw coming to school this morning"—  
"I saw a r-ob-in on a n-est and a go-pher running along the field."

3. Telling familiar stories as has been done by the teacher.

*Step 2.* Corresponds to Step 3 of A. The words previously used as oral drill to train ear are now broken up by the pupils—working independently—

Sound ball—Let me hear "b."

Child gives—b-all.

Sound "red"—Let me hear "d"—re-d.

## LESSONS EXPLANATORY OF WRITTEN PHONICS

*Step 1.* To teach the elements and to associate sound with symbol.

Let us outline a lesson on the sound of "ð" as in top

Review the known sounds—*a, e, p, t, m, n, f, r, s, h, l, e, i* (Appendix) especially the ones last taught and the ones to be required in the word drill of our lesson. There are various ways of reviewing; any one of the following may be employed. Variety is interesting.

1. Teacher writes, child gives sound of letter.

2. Teacher gives letter sound, child writes the symbol on blackboard.

3. Child comes and selects the sound from others as called upon.

4. Children point out and give sound.

5. Teacher writes words and asks what the word is, or in a story with word,  
as *pan, pin, pen, etc.*

*lap, lip, hat, hit.*

6. Come and write (phonic spelling)

*m-i-t, lip, slap, etc.*

(Child writes, sounding as he writes. The others inspect the work, and observe.)

*Teaching the Lesson.* We are going to learn a new sound. It is in the word "top."

*Children analyze "top"*—teacher writes *t-o-p*. Analysis of *pop, lot, may* follow and may be written on the blackboard, sounds separated—

*top—t-o-p*

*pop—p-o-p*

*lot—l-o-t*

"What was this word?" pointing to top. How many sounds? "Three"—first, second, third. Which is the new one? What does it say? Point it out in the other words—lot and pop. Let us say it together—we will open our mouths wide. *Pupils give the sound* as the teacher writes the symbol. Individual work is being done now. *Various pupils come to the blackboard and make the symbol*, giving the sound as they finish. *New words are given* for recognition—hop, rot, hot,

pet	let	mill	miss	sap
pot	lot	Moll	moss	sip
				sop

The effect of the vowel is discovered in these words.

*Let us read stories* with the new sound—

Let Arthur toss the ball on the sod.

What will the top cost?

*Drill.* What did the new sound say? Let us put it on our chart with the picture of the word containing it—top.

Give me some words of your own containing the new sound (where these contain "ō" write them on the blackboard for pupils to see).

*Seat Work* following the lesson—

1. Write the sound in rows on your paper.
2. Make large "o's" out of pegs on the desk.
3. Make top with pegs and a picture of a top.
4. Draw a picture of a top, write the word letters separately, making the new one in colors.
5. Take letter cards and build up words containing "o."
  1. Teacher gives these on blackboard.
  2. Original work by pupil.
6. Draw pictures of the following and "name your picture"—
 

pod	cot	Tom	pot
-----	-----	-----	-----
7. Illustrate by paper-cutting or drawing the following stories (written on blackboard)—
  1. Tom can hop on the sod.
  2. Moll lost her hat by the tent.
  3. Fred will toss the ball to Nell.
8. Change the following by putting in "o"—
 

miss	sift	less	pat	pet
left	flap	lift	slap	
9. Make words from endings—
 

—ot, —op, —oft, —oss, etc., by using p, h, l, s, t, etc.
10. \* Stories spliced and given to be prepared as seat work. Each pupil reads his part in class to the others.
  1. Arthur had a little white hen.
  2. It had a nest hidden in the straw.

---

\*Section 10 is review work, and combines phonic work with the word and sentence material. Pupils receive parts of stories or whole stories to be read to the others. The stories may be kept in envelopes and exchanged.



3. In the nest there were ten eggs.
4. Arthur put the eggs in his straw hat.
5. If he rips the rim the eggs will slip and fall.
11. Pictures may be used and lessons written below—about the pictures. The sentences should serve as drill for the phonic lessons and combine known words taught in previous lessons.
12. The pupils may be given pictures (or one large one hung up) and asked to write the names of things they see in the picture, or very simple stories about the picture.
13. Modelling. Illustrate the story told by given sentences.  
 Down behind the house there is a pond.  
 In the pond is a raft.  
 Arthur is on the raft.  
 He is going for a sail.  
 Dot is looking at him from the house.  
 She may go, too.  
 (Value—training in independent thought-gathering.)
14. Combining reading and number—
  - a. Draw pictures of five pods, six hats, four stacks, three flowers, etc.
  - b. Divide evenly—draw—There are ten eggs in two nests, nine birds on three trees, etc.
  - c. There are four apples on a tree and four in a basket under the tree.
  - d. Model or cut “e.”

### Drill in Families of Words

The pupil is constantly being hampered in reading by the non-recognition of words. When “bell” is written down for phonic drill we wish the child instantly to think of some bell—the sound of a bell comes to the mind. This cannot be secured unless there has been thorough drill on each sound and practice in synthesis. The phonic lesson already outlined does not give sufficient opportunity for drill—more must follow—pure *drill* work. This, too, is better kept separate from the afternoon reading lesson. Let it be given as a thing apart for a few minutes each day, until all the pupils give the words without the slightest hesitation. The mind should work silently—independent effort, not class drill. As a test of this work let us begin early the “phonic spelling.” When the “cat family” has been finished and the child can produce at blackboard sat, rat, mat, fat, etc., promptly, take the other short vowels, constantly weaving in the new consonants as taught. The phonic spelling is a great aid to recognition, because the child has to think the forms. Seat work consisting of sentences containing the “elements” drilled will now be valuable. A story is written on the blackboard for seat reading or for illustration.

### Phonic Sentence Reading

Following up the phonic lesson—sound *ō*—there would, in the earlier stages, be more sentence reading. The teacher makes little stories, using constantly the

words of the phonic lesson and those from any other source. The material might be something like the following—

#### NAN'S DOLL.

Nan had a little black doll.  
 It cost her ten cents.  
 She made a pretty green dress for it.  
 But the doll had no hat and the sun was hot.  
 She said, "My dolly, are you hot? Let me fan you!"  
 Then the dolly went to sleep.

Should this work interfere with the teaching of the text material, use it as supplementary, for seat work and for sight reading, or as a story to be read at seat and told in class for a language lesson.

In putting these on the blackboard the phrases might be grouped—a little black doll, ten cents, a pretty green dress, etc. In telling or reading the story the child would be required to imagine the scene and to read expressively.

#### THE COMBINATION METHOD

##### *Text pages 15 to end*

##### *New words in lessons from 15-50.*

Beyond this there should be little difficulty with recognition of words.

- Page 15. give, please, on, put, roll, vase, desk.
- Page 16. garden, tree, want, new, cart, made, for, we, ride.
- Page 17. stand, window, near, by, door.
- Page 18. chicken, live, farm, feet, bill, girl, feeds, meal, run, so, would.
- Page 19. Color page. Relate with "Color Fairies" story in First Reader.
- Page 20. Picture Lesson.
- Page 21. saw, six, brown, played, boy.
- Page 22. Numbers *one* to *six*.  
           yard, feeding, peep.
- Page 23. under, reading, playing, dog, Jip, long, hair, tricks, stick, over, beg,  
           good, still, count, clever, think, (now)?
- Page 24. down, show, nest, eggs, robin, song, beside.
- Page 25. dear, wake, pick, mother, all, ill, shall, glad, bring, best.  
           (Rhyme—button, seven, eight, straight, nine, ten, again.)
- Page 26. Out, getting, ready, tea-party, birthday, friends, time, games.
- Page 27. doing, flour, buns, cake, able, help, fresh, beat, cup, cork, butter, must,  
           milk, dough, soon, place, oven.
- Page 28. went, woods, horses, set, carry, chairs, dishes, pink, found, five-cent  
           piece.
- Pages 29, 30-31. Cinderella and names of characters; brush, shoes, kitchen,  
           thank you, stay, home, shawl, wish, could, prince, carriage, rapping,  
           tired, niece, pumpkin, coachmen, lovely, beautiful, twelve o'clock,  
           leave, dance, lady, else, good-bye.

- Page 32. Mr. Sun, once, roses, morning, early, rosebud, awoke, stand, looking, did, why, much, because, big, blushed, after.
- Page 33. ever, trying, fly, branch, fall, another, far, cheer up.
- Page 34. Mrs. Robin, last, clapped, *Song*, pussy, away, says, catch.
- Page 35. became, fever, quiet, brought, cool, water, weeks, few, improve, opened, well, began.
- Page 36. spring, planted, seed, shone, warm, rains, through, wall, reached, sick, light, bright, sunshine, sweet pea.
- Page 37. Literature (oral presentation only). Wing, left, right, night, sleep.
- Page 38. butterflies, danced, loved, grew, lily, tulip, said, or, none, only, Miss Rose, smiled, dried, their.
- Page 39. breast, fed, before, same, more, word, promised, chine.
- Page 40. Picture.
- Page 41. Nursery Rhyme (oral literature lesson). Fleece, everywhere, snow, sure, followed, against, rule, laugh, school, stop, near, till, skip, about, appear.
- Page 42. Kate, Eva, large, rag, giving, listen.
- Page 43. road, wave, hand, father, town, something, pencil, open, gate, meet, perhaps, drive.
- Page 44. teacher, pictures, pegs, heard.
- Page 45. Literature (oral presentation only). Shadows, steal, across, darkness, gathers, stars, beasts.
- Page 46. slates, baby, truth, strikes, hour.
- Page 47. Picture Lesson (combined with reading). Fisherman, sea, boat, goes, fish, row, wood.
- Page 48. indeed, tired.
- Page 49. Literature (oral presentation). Wait, cool, dew, dandelion.
- Page 50. Nursery Rhymes. Relate to the previous literature lessons of first days at school.

#### LESSONS EXPLANATORY OF THE COMBINATION METHOD

##### A. Reading.

###### a. Lesson—Page 21.

*Aim* to arouse interest and to cause the pupil to look for the thought.

New words—saw, six, brown, played, boy.

Our lesson is about "a little boy" (written on blackboard as said) who went one day to visit—the farm—(written). He tells us here what he saw. He says—

"I saw....."

I saw.....

I saw....."

*Teacher*—Read and tell me what to put after "I saw." Find out the different things he saw.

Pupils read to discover.

*Teacher* fills in: I saw ~~the~~ garden.

"I saw *the* garden."

I saw the *little chickens*," etc.

keeping the phrases grouped to aid reading later. Drill is given on these to secure rapid recognition of each combination. Drill is given to secure grasp of thought, as "Tell me the things—the *little boy saw*."

Our lesson being placed as a whole, let us see what there is about each—"the apple tree?" etc. Require occasionally the reading of a line or part in answer to a question. "What did you find out about the chickens?" "There were six of them" is read in conversational tones. Read all it says about the apple tree. "The next is about what?" Read it. Now let us "play" you are the little boy. Read it all to the class and see if they think you were really at a farm.

In the treatment of new words the drill may often be taken incidentally, subordinated and connected with the story's main thread. The words *boy* and *saw* are written when interest is secured, associated with the phrases, and a minute's drill up and down, here and there, will fasten them all in memory. The word *play* is already known and phonic drill should give the *d* sound—all words of more than one syllable should be separated for discovery. *Brown* is a new word—let us write it below *flower*, which is known, and compare to find the value of the *ow*, causing the pupil to help himself. There are the two ways of taking word drill (1) apart from the lesson; (2) in connection with the lesson; the thought and context, throwing light. The latter, where there are not too many words, seems the more suited to primary work. The point is that drill must be thorough to secure good reading.

#### B. Reading.

Page 67—"The Tired Shoes." Chosen to illustrate the "treatment" according to "aim."

The aim might be—

1. Training in silent reading at seat, language work following in class to test the pupil's power of gathering thought. No oral reading.
2. Training in expressive oral reading, treated as a class lesson with the teacher leading.
3. A literature lesson—to cultivate the desire to read and to influence the child's life by "Helping."

These are three distinct aims, and suggest three distinct methods of treating the lesson. In 1 and 2 we are teaching the child "How to Read." In 3 we are thinking of "What to Read," and the lesson is made so pleasurable that we are increasing the "Desire to Read."

Let us consider roughly these treatments:

*Treatment 1—Silent Reading*—the teacher only suggests, and throws all the responsibility on the child. There might be a sketch of the shoes on the blackboard labelled, "Two tired, tired little shoes!" The teacher asks the pupils to read at seat to find out what the shoes did to be so tired, putting down beside the shoes the more difficult words, thus:

run-n-ing  
post-man  
grand-ma

want-ed  
a-sleep  
won-der



We shall talk about what the shoes did when you come up to your class. The power to tell what has been read without looking at the book is a desirable one. It is the most common use of "reading" in after-life and should be used quite often, even in Grade One. We are training for independent effort. When the story has been told freely by individual pupils, some *one* pupil might be asked to tell it in the words of the book, and the lesson is finished. The seat work might be to tell a few little stories about "My shoes" yesterday.

*Treatment 2—Expressive Reading.* What hinders the child from reading this expressively?

1. He may not have thought.

Word difficulties may prevent thought-getting.

Grouping words may not come easy to the child—the absence of thought connection?

2. Imagination and feeling may need arousing.
3. The mechanics of good oral expression may need help.

How is the tone produced? What about the position of the speech organs? Are the vowels of right value and the consonants distinct? To read "as he speaks" is not sufficient if habits of speech are open to improvement. By work to arouse feeling and the use of the imagination the child will give us correct emphasis and inflection, but the tone may be poor—beauty of speech may be lacking. Let us do something to cultivate the voice in our oral reading lessons. The teacher's example is powerful, but direct teaching is necessary.

The main points to be observed, then, in an oral reading lesson might be the following:

1. A correct standard of good expression on the part of the teacher.

The teacher reads the whole lesson to give (a) the "atmosphere," the "setting" of the lesson; (b) to give an example of correct pronunciation and articulation. Between the teacher's reading and that of the child there will be sufficient study of the lesson to prevent imitation. Expressive reading is not the result of imitation but is a test of the presence of thought and feeling. *Without* some reading on the part of the teacher there is no ideal of good reading, hence the teacher reads this lesson.

2. A conversation with the class follows. *Words* are now drilled and *ideas* developed. We are aiming to train the eye to gather words—"up and down the road," "up and down the stairs"; to *associate ideas* properly—*thought relations*—

(Poem written on blackboard)

*Grandma* wanted flowers.

*Willie* ran for them.

*Mamma* wanted eggs.

*Willie* went for them.

*Papa* wanted a paper.

*Willie* ran to get it.

The pupils are ready to say

"No wonder the shoes are tired!"

We have *not* talked of *emphasis*—we have merely made *some things stand out in the mind*; there may be many changes in emphasis and inflection. *No one rendering is desired*—all is settled by the *thought attitude* of the little reader.

3. Let drill be given, bringing out the pictures and scenes as wholes. The various pupils read parts and then the whole lesson. Where a pupil fails to give good expression help that pupil to think more clearly rather than to pass to the next pupil and say, "You read that better, can you, Johnny?" What would we think in the Number Lesson of such a procedure? *Why* in the reading lesson? Teach the *child to think clearly* and the *reading does not need to be "passed on."* "Hearing" reading is not "teaching." Let us "teach."

4. Reading begins.

Criticism is given by the pupils (choose one peg and hammer till driven home)—

(a) along the line of bringing out the ideas "*all day*," "Did you think it was long?" "Up and down," "All at once?" "No?"

*up the road*, and  
*down the road*, etc.

- (b) of distinctness—

*up and down*—did we hear all the letters?

Perhaps definite drill for a few minutes on *endings*—  
just as *tired*, wanted *eggs*,  
Went to *bring*, etc.

- (c) of vowels—

Teaching the pupils to make their vowels more musical—  
(*ran*, *tired*, *shoes*, *all*, *down*, *up*, *grandma*),  
prolonging the tones and not chopping them short.

*Treatment 3—as Literature.* Lesson on page 67.

Parts of lesson—

1. Lesson presented as a whole picture.

Read to class to preserve unity.

2. Elements of picture discovered.

Thought unity—In

Willie's tired shoes.

What they had been doing all day.

Willie asleep.

What is talked about? Why are the shoes tired? Where is the owner now? Imagining the house and the pictures.

3. What are the "pictures" given? Which one do you like the best?

4. Relate to

The Helping Hand!

The Helping Feet!

How can you have these at home?

5. Reading aloud may or may not follow as time permits. Pupils have read silently during the lesson to answer the questions. They watched their books as the teacher first read, and they will be found reading it by

themselves after the lesson. Our aim here was not oral reading, and we are working according to our aim.

### Literature Selections in Text

*Oral Presentation.* Teacher reading—

No Text or blackboard material.

Poetry—Page 25, Counting Song. Selections: Pages 37, 41, 45, 48, 52.

“The Wind”: Pages 58, 70, 74, 80.

Prose—Pages 32, 38, 49, 82.

*Written Presentation.* Pupil reading and working. Self-mastery.

Pages 32, 34, 37, 38, 39, 45, 48, 49; 52, “Days of Week”; 53, “Miss Muffet”; 55, “I Saw a Ship A-sailing”; 61, 66, 74, 80, 84, 85, 94, 95.

The method of presentation is decided by the pupil's ability to read. The beginner cannot read, and the presentation is given through the ear; the pupil who does not *read the selection easily* should have the lesson treated orally. Mechanical difficulties, if too great *to be cleared readily*, will interfere with the appreciation of the literature. Some of the lessons near the last of the Primer may thus be moved forward and recited to the class of beginners. For example, pages 61, 74, 52, “The Wind”; 53, “Miss Muffet”; 48, “The Dandelion”; 80, “The Snowflakes.” These are quite short, simple in imagery, and fairly concrete. The relation of the lesson to the season and to the aim will decide the choice and treatment.

*Literature.* “The Messenger” on page 70.

Orally—The pupil is quite able for the word-mastery here, but the thought is complex, and the oral presentation, leaving the pupil free to follow, makes its appeal. *The stanza will be on the blackboard and referred to in the study of details.* It is, however, quite possible to present it from the text directly.

#### 1. *Introduction and Development.*

The word messenger—the essentials—one place to another place—something to be told—carried! A pupil is a messenger, etc. To-day we have a bird as the messenger. See if you can find out what the bird carried and how the bird could carry anything. We will see what our story says:

The teacher tells the story as if it were prose, slowly to impress each point: A bird—flew out of the sunny South—the warm—sweet—south—where the flowers are—and carried a song—in his beating heart—to the cold—white—north—away—so far, etc.

#### 2. *The Thought as a Whole.*

What did the bird carry? How was it carried? Where was the message being taken? How did the people feel? Or, if the pupils are capable after recitation the simple question, “Tell me what you can about the story,” then build out where grasp is incomplete.

#### 3. *The Pictures.*

Poem recited again. Build up the pictures of the two countries. The loss of the one, the gladness of the other.



#### 4. *Detailed Study.*

The description of the South—the North—the bird. Cold north “smiled”? Beating heart? The warm, sweet South. These simplified to the child and connected into a whole again.

#### 5. *Memory Work.*

Individual work first as the result of good thought work and clear picturing, gradually getting the book form as the child's own. Next the class recitation of the poem, beauty of expression being desired.

6. *The Seat Work* might consist of painting with chalks and crayons the two pictures. (The book illustration may be used now to add to child's own ideas.) Making a bird and writing the message. “Spring is coming,” as a letter addressed to the “cold, white North,” would carry out this idea still more. Using a February Calendar—a valentine sent from the South to the North—or on the Arbor Day programme would serve to keep the gem in mind for the whole school—if a country school.

### The Picture as the Basis for Language and Reading

A picture, being “line thought” instead of “word thought,” is studied in much the same way as a Literature lesson. We would not think of “serving” a picture in slices. Like the Literature lesson, (1) *the whole* is studied; (2) then *the parts*; (3) *the relation of the parts to the whole*; and (4) finally *the whole story in detail* is related by the pupil.

Let us take as an illustration a lesson on the picture on page 20.

#### a. *The Central Idea—A Ride!*

Who is the driver? The carriage? Who are getting the ride?

The whole thought might be “Grandpa is giving Mary and Ralph a ride in his wheelbarrow.” (Condensed.)

#### b. *Details studied.*

*When?* Morning, noon, or night? Shadows tell you what? Which most likely? Why?

*Where?* Country? City? Where would these things in the picture likely be? The dress of the children—does that tell you? etc.

*The event*—A special visit, or living there?

*Other things*—Dog, wall, climbing vines, trees, etc.

#### c. *Relation to the Whole and Story.*

The story is now told with ideas in full—imagining the names, time, place, etc., the children build up the complete story.

In picture study the aim is for organized thought rather than mere inventories of “what do you see in the picture?” The picture suited to Grade One should tell a story; the thought is there as in a reading lesson; we teach the children to interpret lines instead of words and to grasp central and subordinate thoughts after careful study. We may study the picture—

1. To help the pupil's own illustration work in the reading lessons; e.g., where to put near and far things in a picture. How to tell distance by size.
2. To show how the teacher “reads” a picture—the picture becomes a story



as the printed page did, only in this case the child can follow with less difficulty. Here the teacher tells *her* story.

3. To lead the children to build up their own inventions from the page.
4. To make it serve as the basis for a reading lesson—the child composing and the teacher recording the thought.
5. To serve as an aid to the seat work. The teacher writes a simple story to be read at seat, the picture illuminating the text.

Above and beyond the story side of the picture there is that which corresponds to Literature—the moral teaching, the effect upon character. “The Shepherdess” and “Evening” are two types of pictures teaching loving care along the path. “Both Astonished” might be the bond of union with all animal life—sympathy with nature.

## THE FOREIGN PUPIL

### TEACHING READING TO THE NON-ENGLISH PUPIL

The work in reading with the Non-English pupil must begin with teaching the English language. A limited vocabulary being acquired, the symbols of the page will have some meaning. The language and reading are then carried forward together and, the phonic work being gradually introduced, the older pupil soon becomes proficient in reading English. The interpretation of the English page depends altogether upon the ability to think in English. The teacher presenting and conducting the work in English and illuminating every detail by object or picture gives the child some practice in conversation—which to the non-English child is a synonym for thinking.

In our little course in English we would begin with the things near to the child—“near” in the true sense—this time—the clothing for this is convenient. The teacher, pointing to coat, says “Coat,” the pupils in concert saying it after her. Skirt, stockings, dress, apron, etc., are next pointed out and drilled again and again. Concert work is used first for the sake of the timid—in language—gradually coming to individual work—new lessons, concert work—older ones, individual effort—till the pupil can give correctly the names of the objects pointed out. Pronunciation is aided.

*Pronouns* might be used in connection now. “*My* skirt,” says the teacher (?) “*Your* skirt”—my boots—your boots—*her* boots—*his* boots, etc., pointing each time as a boy and girl stand out together. The verb form might be added next. “This is my skirt.” This is her hat. This is your hat. This is Henrich’s hat, etc., gradually leading to, Here are your mitts, collars, etc., as the objects are handed and passed round. “Where do you get these objects?” Provide some newspapers or wrapping paper, and for seat work let the children cut and name the articles of clothing. Each pupil has either a picture to exhibit or a paper-cutting or folding of his wardrobe! The word “too” has also been written many times, and the pupils are now ready to write sentences and to illustrate each as a test of knowledge.

*Suppose we now teach*

this  
that

these  
those

in relation to  
*is* and *are*

This is my hat.  
Those are your boots.  
These are my boots.  
That is your hat.

(Teach position of tongue in *th*.)

*Parts of the body.*

Touch head, chin, face, feet, arms, legs, etc.  
Combine in drill with the last lesson—

This is my head.  
This is your head.  
Those are your arms.  
These are my arms.  
Those are her eyes.

The pupils always point as the statements are made. All lessons are action lessons. The teacher may hold up "hands" and the pupils may be allowed to say, "Those are your hands," "Those are your boots." The teacher points to Mary's coat—"That is Mary's coat" is the response. Where errors are made the teacher gives the correct sound.

*Objects in class room.*

desk, window, door, floor, ceiling, flowers, slate, paper, pencil, black-board, book, etc.

These are pointed out and drilled—teacher pointing, pupil pointing, etc. Their names are taught at the blackboard, and as teacher writes the children point to—desk, door, etc. For a change large placards may be fastened on the objects, the child drawing the picture and writing the name as he sits at seat.

Following this and with it come again the action sentences—

Put Rosa's slate on her desk.

Put Rosa's slate on Adolph's desk.

Now call upon another pupil to tell what was done.

Mary put Rosa's slate on her desk.

Mary put Rosa's slate on Adolph's desk.

*Teach the use of some of the prepositions—*

in  
on  
under } etc. (Primer, page 17.)

Put your slates in the desk.  
Put your slates on the desk.  
Put your slates under the paper, etc.  
Put your hand by the desk.  
Put your hand on the slate.  
Put your hand under the seat.

*Action Verbs.*

These come early in the game of learning English.

Come	Sit	Run	Put
Go	Stand	Jump	Roll

are taught and drilled by action.

The change in form is brought in at once by asking the other pupil to tell what was done—

“I roll the ball” (says Rosa).

“Rosa rolled the ball” (says Lena).

I walked to the window.

I sat on the floor.

Mary has taken the ball.

She is rolling it to Mary.

Considerable practice will be required to cover the work thus outlined, speech forms coming before the symbols—learning to speak before reading. The pronouns I, me, she, he, it, they, etc., require care and development.

When the objects of the class room are exhausted, and even before, from the point of interest, let us bring in classified lists of things, with pictures.

1. dog, cat, horse, cow, etc.
2. hen, duck, goose, etc.
3. robin, crow, owl, hawk.
4. elephant, camel, bear, etc.
5. pine, maple, poplar, etc.
6. geranium, poppy, sweet-pea, etc.

Classified charts may be made, the pages corresponding with the lists above, or in any way preferred by the teacher. Silhouettes, or pictures, are pasted on and named. We are learning the “Domestic Animal” group, and the teacher points here and there, requiring *name*, *statement*, or *story*. Where possible have objects brought to the room. To-day we may have a grocery store; to-morrow, hardware, dry goods, etc., and the pupils come to buy, asking the questions in English. A knowledge of more than the English name is thus often given. At the noon hour dishes may be laid and ordinary table manners taught with the English phrases.

When the pupils are advanced somewhat in the language lessons suggested they will be very eager for the lessons as arranged for pages 1-14. The action lessons are excellent for the foreign pupil, causing him to think in English. The halting in oral reading, so often heard with the non-English child, comes from the attempt to translate the English word to his own language—to *think* in his own language and then to read aloud. By deferring the period of oral reading—lessening the difficulty of pronunciation—we are doing much for the foreign pupil.

The picture is another valuable asset to the teacher of foreign pupils. The language lesson is made real from the picture and the reading lesson follows, the thoughts given by the pupils being written for them in English. They thus have the thought spoken and see it written.

The music lesson is, too, most helpful in causing the child to give the correct

vowel values. Indeed, the vowels may be sung to the scale and then English sentences of interest to the pupils. Confidence and ease come through the singing of the tones.

The foreign pupil having an enormous tendency to work, the question arises for seat work. This should include

- Language
- Pictures and Illustrations
- Handwork
- Writing and Drawing

Repetition is perhaps the keynote of success in planning the seat work. There are so many new terms to acquire—so many new constructions in the language. The teacher of the foreign pupil must have constant recourse to the object, or picture—modelling in plasticine, paper-cutting, or drawing in color, story-telling with pegs, scrap-books made by the pupils, new pictures and terms added daily, the reproduction from memory of the spelling of words standing for the pictures assigned—these are some of the devices constantly in use. “Community work” in building up a lesson reproduction is valuable, each pupil contributing a share by modelling, making or doing with sand, board, etc. Thus we test the pictures in the mind. Surprise often awaits us in examining the result—our next lesson is far the better.

As the method outlined in connection with the Primer is applicable to the First Reader, nothing further need be said as to the method of handling it in class.

E. E. RANKIN.

*Normal School,  
Saskatoon.*

#### A LIST OF PRIMARY READING-BOOKS RECOMMENDED FOR CLASS-ROOM USE

##### **The Alexandra Phonic Primer and Morang's Phonic Primer, Part II.**

Toronto: The Macmillan Company of Canada, Limited. 10 and 15 Cents.

These two Primers cover the work of the Primary grades and are based on the phonic plan of teaching children to read. Both books contain very interesting subject-matter, well graded and carefully chosen. The illustrations are in color and in black and white.

**The Child Life Readers: Primer and First Reader.** By *Etta Austin Blaisdell* and *Mary Frances Blaisdell*. Toronto: The Macmillan Company of Canada, Limited. Each 25 Cents.

The vocabulary of the Primer is limited to the words and phrases which the child uses in conversation, and the average number of new words in a lesson is limited to three. The lessons tell a story which appeals to childish interests and experiences. The First Book follows the general plan of the Primer. In both books the reading matter is very interesting to children, and the illustrations are tastefully executed.

##### **Primary Readers: First and Second Books.** By *Katharine E. Sloan*.

Toronto: The Macmillan Company of Canada, Limited. 25 and 30 Cents.

The aim of these two books is to give the child the independent power to read, with the least labor and in the shortest time. Therefore, they deal more particularly with phonics, but the lessons are so arranged that they may be taught by the word or sentence method. The illustrations are numerous, and are both in color and in black and white.



**Black's Sentinel Readers: Books I and II.** By *E. E. Speight*. Toronto: The Macmillan Company of Canada, Limited. 20 and 25 Cents.

These two books make excellent supplementary reading for the Primary grades. The stories are interesting and well told. Each book contains eight full-page illustrations in color.

**The Holton Primer.** By *M. Adelaide Holton*. Chicago: Rand, McNally & Co. 25 Cents.

In order to lessen the obstacles before the children the subject-matter of the Primer is varied, and is based upon their natural love of animals, of games and of play, of nature's wonderful lessons, of poetry and of stories. The whole book is exceedingly artistic.

**The Rose Primer.** By *Edna Henry Lee Turpin*. New York: American Book Company. 30 Cents.

The subjects described in the Primer are those which appeal to the intelligent interest of children. Here are described and discussed familiar objects, plants, and animals, the common amusements of boys and girls, and the every-day round of home and school life. The book is beautifully illustrated both in color and in black and white.

**The Sunbonnet Babies' Primer.** By *Eulalie Osgood Grover*. Chicago: Rand, McNally & Co. 40 Cents.

This is a book about Molly and Max, two Sunbonnet Babies. In it, they do all the things and see all the sights that real girls and boys do and see at the happy age of five or six. It is intended as the first book to be placed in the hands of children when they begin to read. The illustrations are quaint and dainty, and the subject-matter is very interesting to children.

**A First Reader.** By *Florence Bass*. Boston: D. C. Heath & Co. 30 Cents.

This book appeals to the child's interest by bringing into the lessons familiar objects which can easily be used in the schoolroom, by introducing children's plays and talks and by presenting old stories, fables and charming poems, which delight the little people. The phonic plan is followed throughout, but not by any means slavishly. The illustrations are excellent.

**Verse and Prose for Beginners in Reading.** Boston: Houghton, Mifflin & Co. 25 Cents.

An excellent selection of prose and poetry, largely the latter, for children who have mastered a Primer and are desirous of wider reading. It contains most of the familiar nursery rhymes and children's poems.

**Folklore Stories and Proverbs.** By *Sara E. Wiltse*. Boston: Ginn & Co.

The book contains twelve well known folk stories modified both in thought and language for children in the Primary grade. The stories do not lose any of their interest by the simple way in which they are told. The illustrations are suitable and artistic.

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**Spelling and Language Lessons for Foreign Classes Learning English.** By *W. J. Nisler*. Principal, Stratheona School, Winnipeg. Toronto: The Macmillan Company of Canada, Limited. 40 Cents.

This book was specially prepared for foreign classes beginning the study of English. It is the work of an experienced teacher, is fully illustrated, and is invaluable for the purpose for which it is intended.

## SECOND READER

### WE THANK THEE

This poem is a hymn of thanksgiving to God for the blessings that are showered upon us from day to day.

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### THE SOLDIER'S HORSE

There are many selections in *The Alexandra Readers* that teach the duty of kindness to dumb animals and that point out how they should be treated by man. This simple story enforces its lesson in the strongest possible way—by relating a specific instance.

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### MY SHADOW

This poem, together with *The Land of Story-Books*, *Farewell to the Farm* and *Summer Sun*, all in the *Second Reader*, was published in 1885 in *A Child's Garden of Verses*. No one of these poems requires any explanation.

In his Introduction to the authorized edition of *A Child's Garden of Verses* (Scribner) Mr. Lloyd Osbourne says: "At the present day there are few books that hold so secure a place as the *Child's Garden*. Wherever English is spoken, and that is now as far reaching as the world itself, there are little children culling flowers from Stevenson's garden and weaving his thoughts and fancies into the round of their tiny lives. Under these circumstances it is natural to find some curiosity in respect to the author of this remarkable book. It has often been thought that he was a man surrounded by children; that he gained his insight and appreciation by a constant contact with children; that he played and romped with them, telling them stories and listening to the confidences they were so ready to pour into his ear. But, so far from this being the case, Stevenson, on leaving his Edinburgh nursery, said good-bye to all the little children he was ever destined to know with the least degree of intimacy. The child of the *Child's Garden* was Stevenson himself. The

plays were his plays; the dreams were his dreams; the fears and fantasies were all his own. Throughout his life he was never free from physical ills. But when he was condemned to the involuntary idleness of the sick-room, to long nights of sleeplessness and pain, to a convalescence often more intolerable than the course of the malady itself, it was then he returned, with the clearest memory and comprehension to the days of his own precarious infancy." See *A Light-Bringer* on page 126 of the *Second Reader*.

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### THE PAGE AND THE KING

The King Frederick of this story is probably Frederick the Great of Prussia. See page 133.

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### ONE, TWO, THREE

This poem is just a picture of a dear grandmother, who can no longer be active, and a little boy who cannot move about because of his "thin little twisted knee," forgetting all this in a happy game of "pretend."

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### THE LAND OF STORY-BOOKS

This poem was published in 1885 in *A Child's Garden of Verses*. A note on the book is found on page 37.

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### THE SLEEPING BEAUTY

In 1697 Charles Perrault (1628-1703) published eighty Fairy Tales in prose and three in verse under the title *Mother Goose's Tales, or Tales and Stories of Old Times*. "They were not original, but were written down in their traditional form, being almost entirely derived from the oral recitation of his son's nurse. They form a collection of masterpieces which have been the delight, and will long remain so, of generations of children." Among these tales was *The Sleeping Beauty*. The Brothers Grimm in their *Fairy Tales* also made use of the same tale. See page 76. The story, however, is a very old one, and probably in its main features goes back as far as the Norse tale of the Valkyrie Brunhild, who, because she had disobeyed Odin, was doomed to sleep until a prince should appear who would be brave enough to break through the ring of fire by which her castle was surrounded. See page 101. A full

account of Brunhild and her awakening by Siegfried is found in *Out of the Northland* by Emilie Kip Baker in *Pocket Classics* (Macmillan) and in *Myths of Northern Lands* by H. A. Guerber (American Book Co.). Tennyson's *The Sleeping Beauty* is a poetical version of the story quite simple enough to be read in class. See *Grimm's Fairy Tales* edited by James H. Fassett in *Pocket Classics* (Macmillan) and *Cinderella and The Sleeping Beauty* edited by Alfonzo Gardiner in *Bright Story Readers* (Macmillan).

**PAGE 17 – Spindle.** The long, round, slender rod or pin in spinning wheels by which the thread is twisted, and on which, when twisted, it is wound. The counterpart of the spindle in the Norse story is the “thorn of sleep” by which Brunhild was pierced, but not killed.

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### SEPTEMBER

This poem is a description of the early autumn when all nature's stores are ripe, and the loveliest of all the flowers are blooming.

**PAGE 19 – Golden-rod.** “The purple and white of the asters and the yellow of the golden-rod are characteristic of our autumn landscape. Even after the frost has touched all vegetation, there is still a beautiful color effect, where these plants cover the low-lying ground.” See page 97.

**Gentian's bluest fringes.** See page 41.

**Milkweed.** The common milkweed bears dull purplish-pink flowers, clustered at the summit and at the sides of the stem. The fruit consists of two pods, one of which is large and full of silky-tufted seeds, and the other often stunted. The plant is so-called from the milky juice it exudes. See *Nature Studies in Field and Wood* by Chester A. Reed (Mussion) and *How to Know the Wild Flowers* by Mrs. William Starr Dana (Scribner).

**Sedges.** There are several hundred species of this reed-like plant.

**Asters.** There are about one hundred and twenty different species of aster in Canada and the United States. All but about a dozen of these bear purple or blue ray-flowers. Probably the flower referred to in the poem is the New England aster. Mrs. William Starr Dana says: “Probably no member of the group is more striking than the New England aster, whose stout hairy stem (sometimes eight feet high), numerous lance-shaped leaves, and large violet-purple or sometimes pinkish flower-heads, are conspicuous in the swamps of late summer.” See colored illustration in *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan).

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### THE TRAVELLING MUSICIANS

This selection is adapted from Grimm's *Fairy Tales*. A general note on this collection of stories is found on page 76. In the original the story is



entitled *The Four Musicians*. See *Grimm's Fairy Tales* edited by James H. Fassett in *Pocket Classics* (Macmillan). Alfonzo Gardiner says: "*The Traveling Musicians* is, in one form or another, at least seven hundred years old, for a translation of a Latin tale, *Reynard the Fox*, was published in the 13th century, in which a goat, a buck, a fox, a stag, a cock, and a goose go travelling and play a trick on a wolf, who comes to a hut where they are living."

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### FAREWELL TO THE FARM

This poem was published in 1885 in *A Child's Garden of Verses*. A note on the book is found on page 37.

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### LITTLE BOY BLUE

This poem was published in 1892 in *With Trumpet and Drum*. It tells the story of a little boy who kissed his toys good-night with the childish command not to move until he came back to them. He never returned, but the toys still remain true to his last command. The exquisite pathos of the poem consists in the imagining that the toys are human and able to understand the wish of their little master and playmate. Augustus White Long says: "Field was a master of both tears and laughter, which are often not far apart. This poem shows him at his best as a master of simple pathos. The thought is as old as humanity, but it never loses its interest when deftly expressed."

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### LITTLE RED RIDING HOOD

The selection in the text differs somewhat from the generally accepted version. Many of the gruesome details of the old story are omitted, thus making it much more suitable for class reading. The original is found in *Grimm's Fairy Tales* edited by James H. Fassett in *Pocket Classics* (Macmillan). A dramatized version of the story, suitable for either class reading or acting, is found in *Dramatic Reader for Lower Grades* by Florence Holbrook (American Book Co.).

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### GOOD NIGHT AND GOOD MORNING

This poem is a pretty picture of a child's industry and the rest that follows it, and of content and reverence.

**PAGE 38 - Rooks.** J. A. Henderson says: "Every one knows the rook. He is the largest of our very common birds, and his deep black color as he stalks across the grass, and his noisy cawing as he attends to his household compel us to notice him." See colored illustration in *Birds Shown to the Children* by M. K. C. Scott (Jack).

**PAGE 39 - Foxglove.** One of the handsomest of the English wild flowers. It is "a tall plant with a very stiff stem, from one side of which hang beautiful rose-pink and purple bells. These fairy bells are daintily scalloped round the mouth, and the pale pink lining inside is dotted all over with purple spots." See colored illustration in *Flowers Shown to the Children* by Janet Harvey Kelman (Jack). See also *Our Garden Flowers* by Harriet L. Keeler (Scribner).

**Violets.** The flowers of the English violet are blue running into white and reddish purple. Their fragrance is delicious. Generally, however, when the violet is referred to by the poets, it is the simple blue, wild violet that is intended. The blue violet is stemless. See full-page illustration in Harriet L. Keeler's *Our Garden Flowers*.

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### THE FRINGED GENTIAN

The fringed gentian is fully described with a beautiful colored illustration in *How to Know the Wild Flowers* by Mrs. William Starr Dana (Scribner). Mrs. Dana says: "Thoreau describes its color as 'such a dark blue! surpassing that of the male bluebird's back!' My experience has been that the flowers which grow in the shade are of a clear pure azure, 'Heaven's own blue,' as Bryant claims; while those which are found in open sunny meadows may be justly said to vie with the back of the male bluebird." See also *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan) and *Guide to the Wild Flowers* by Alice Lounsberry (Stokes). The gentian derives its name from Gentius, King of Illyria, who discovered it to be useful in medicine. See *Myths and Legends of Flowers, Trees, Fruits, and Plants* by Charles M. Skinner (Lippincott). This selection may be compared with *The Moss Rose* on page 185 of the *Third Reader*. William Cullen Bryant's poem *To the Fringed Gentian* may also be read in this connection.

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### THE VALLEY OF SLEEP

This is a lullaby in which the land of sleep is pictured as down in a valley. The little one must close his eyes and let himself roll down and down until he hears the fairies ringing their bells at the gate. And when he reaches there he will find himself among many other children, all of whom are asleep.

**PAGE 43 - Fireflies.** Small insects, common all over Canada, which, in flying, give forth a luminous glow.

## THE PIED PIPER OF HAMELIN

This selection relates the celebrated legend of the Pied Piper. The story is told by E. Cobham Brewer as follows: "The Pied Piper was so called from his dress. He undertook for a certain sum of money to free the town of Hamelin of the rats which infested it; but when he had drowned all the rats in the river Weser, the townsmen refused to pay the sum agreed upon. The piper, in revenge, collected together all the children of Hamelin, and enticed them by his piping into a cavern on the side of the mountain Koppenberg, which instantly closed upon them, and 130 went down alive into the pit (June 26th, 1284). The street through which the piper conducted his victims was Bungen, and from that day to this no music is ever allowed to be played in this particular street." Similar stories are told about many other places.

The poetry scattered through the selection is taken from Robert Browning's *The Pied Piper of Hamelin* published in 1842 in *Dramatic Lyrics*. The whole poem should, if possible, be read in class. Another version of the story in prose is found in *Stories to Tell to Children* by Sarah Cone Bryant (Houghton). A dramatized version, suitable for either class reading or acting, is found in *Dramatic Reader for Lower Grades* by Florence Holbrook (American Book Co.).

PAGE 44 - **Hamelin.** A town in the south-western corner of Hanover, at the junction of the Hamel and the Weser Rivers.

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## ALL THINGS BEAUTIFUL

In the first editions of the *Second Reader* this poem was incorrectly credited to John Keble. It was written by Cecil Frances Alexander. See page 309. It is a tribute to the Creator of all things, with a reminder to us that, as we have eyes to see the beauties of nature, we also have lips to praise Him who made them. A recent writer says: "There is no lack of children's hymns, though there are not a great many that have at once the merit of being suited for singing in church and for reading as a little poem at home. But among the few with this double quality this hymn by the late Mrs. Alexander takes high rank, by reason of its unstrained beauty and simplicity of thought and expression."

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## HOW THE BEAR LOST HIS TAIL

This is one of the nature myths invented by men in the childhood of the world to explain what they could not understand. There must be some reason for the bear having such a short tail and the fox such a bushy tail, so this story was told to account for the fact. The same story is told under the title *Why*

*the Bear has a Short Tail* in *The Book of Nature Myths* by Florence Holbrook (Houghton). The last sentence of Miss Holbrook's story is as follows: "He went slowly down the road, growling angrily, 'I wish I could find that fox'; but the cunning fox was curled up in his warm nest, and whenever he thought of the bear he laughed."

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### A BOY'S WISH

This poem gives one the idea of a little boy playing about and impulsively wishing to be whatever catches his fancy for the moment, whether it happens to be a tiny flower, a great tree, or a bird which he sees flitting about. Finally he gets tired playing and goes home to his mother.

PAGE 53 - **A primrose.** One of the most familiar of the English wild flowers. It has five pale lemon-colored petals, each with a notch in the outer edge and two orange-colored streaks running from the base. The flower is described with a colored illustration in *Flowers Shown to the Children* by Janet Harvey Kelman (Jack). See also *The Romance of Wild Flowers* by Edward Step (Warne).

**Wren.** J. A. Henderson says: "The wren is easily known, for no one else is like this little red-brown bird, whose tiny tail stands straight on end. And certainly no bird so small has such a powerful voice. He sings beautifully, with clear round notes and a trill like that of a fine canary." See colored illustrations in *Birds Shown to the Children* by Janet Harvey Kelman (Jack) and in *Talks about Birds* by Frank Finn (Macmillan). Interesting chapters on the wrens are found in *American Birds* by William Lovell Finley (Scribner) and in *Our Birds and their Nestlings* by Margaret Coulson Walker (American Book Co.).

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### THE THREE BEARS

The original of this immortal classic for children was written by Robert Southey, and "is embedded in Chapter CXXIX of that glorified commonplace book *The Doctor* published in London in 7 volumes from 1834 to 1837." See page 337. Another rendering, under the title *The Story of the Three Bears*, is given in *How to Tell Stories to Children* by Sarah Cone Bryant (Houghton). A dramatized version, suitable for either class reading or acting, is found in *Dramatic Reader for Lower Grades* by Florence Holbrook (American Book Co.).

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### FOUR SUNBEAMS

This poem appeared originally in *St. Nicholas* for December, 1879, over the initials M. K. B. The four sunbeams set out in the morning to find pleasure



in doing kindness to others. Each accomplishes his purpose, and realizes that in doing it he has found his fullest happiness.

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### THE ANXIOUS LEAF

The original of this selection was written by Henry Ward Beecher under the title *The Little Leaf*. It may be compared with *The Maple* on page 160 of the *Second Reader*.

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### ROBERT OF LINCOLN

The first three stanzas and the first two verses of the fourth stanza are omitted from the poem as printed in the text. The omitted portion is as follows:

“Merrily swinging on brier and weed,  
Near to the nest of his little dame,  
Over the mountain-side or mead,  
Robert of Lincoln is telling his name:  
Bob-o'-link, bob-o'-link,  
Spink, spank, spink;  
Snug and safe is that nest of ours,  
Hidden among the summer flowers,  
Chee, chee, chee.

“Robert of Lincoln is gaily dressed,  
Wearing a bright black wedding-coat;  
White are his shoulders and white his crest.  
Hear him call in his merry note:  
Bob-o'-link, bob-o'-link,  
Spink, spank, spink;  
Look, what a nice new coat is mine,  
Sure there was never a bird so fine.  
Chee, chee, chee.

“Robert of Lincoln's Quaker wife,  
Pretty and quiet, with plain brown wings,  
Passing at home a patient life,  
Broods in the grass while her husband sings:  
Bob-o'-link, bob-o'-link,  
Spink, spank, spink;  
Brood, kind creature; you need not fear  
Thieves and robbers while I am here.  
Chee, chee, chee.

“Modest and shy as a nun is she;  
One weak chirp is her only note:  
Braggart and prince of, etc.”

The bobolink is described as follows: "*Male*—Black head, chin, tail, wings, and underparts; buff patch on back of neck; also buff edges to some tail and wing feathers; rump and upper wing coverts white; bill brown; in autumn similar to female. *Female*—Below yellowish brown; above striped brown, except on rump, with yellow and white tips to some feathers; two dark stripes on crown." Mabel Osgood Wright says: "Of all our songsters none enter into the literature of fact and fancy more fully than the bobolink, and none so exhilarate us by his song. Sit upon the fence of an upland meadow any time from early May until the last of June, watch and listen. Up from the grass the bobolinks fly, some singing and dropping again, others rising lark-like until the distant notes sound like the tinkling of an ancient clavichord. Meanwhile the grass is full of nests and brown mothers, neither of which you see, for you are wholly entranced by the song." Professor T. N. Willing of the University of Saskatchewan adds: "The bobolink breeds on the prairies of Eastern Saskatchewan and a few have been recorded about the Cypress Hills, but they are not common further west than the Touchwood Hills. They arrive in the Qu' Appelle district about June 1st, and do not differ from the eastern birds." An excellent chapter on the bobolink, accompanied by a full-page colored illustration, is found in *Our Birds and their Nestlings* by Margaret Coulson Walker (American Book Co.). See also *Birdcraft* by Mabel Osgood Wright (Macmillan) and *Our Common Birds and How to Know Them* by John B. Grant (Scribner). Christopher P. Cranch's poem *The Song of the Bobolink* is found in Walker's *Our Birds and their Nestlings*.

PAGE 66—**Bed of hay.** The nest is a heap of twigs and grass on the ground in hay-fields and low meadows. It is very difficult to discover the nest.

PAGE 67—**Humdrum crone.** A commonplace old fellow. "The bobolink, after the midsummer moult, becomes a dull, brown-striped bird like his wife, and shedding his lovely voice and glowing feathers together, he keeps only a call note."

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## THE BIRDS AND THEIR NESTS

This selection is taken from Book III of *School Reading by Grades* by James Baldwin (American Book Co.). It discusses in an interesting way the kinds of nests built by the various birds. The descriptions of the nests, however, are not in all cases accurate. See particularly *British Birds: Descriptions of all the Common Species, their Nests, and Eggs* by F. B. Kirkman in *The People's Books* (Jack). Further information may be found in *Birdcraft* by Mabel Osgood Wright (Macmillan), in *Birds Shown to the Children* by M. K. C. Scott (Jack), in *A Popular Handbook of the Birds of Canada and the United States* by Thomas Nuttall (Musson), and in *American Birds* by William Lovell Finley (Scribner). The birds mentioned in the text are, of course, native to Great Britain. An interesting account of the building of nests is found in *Stories of Birds and Beasts* by Mabel Osgood Wright (Macmillan).

PAGE 68 – **The Magpie.** The magpie is black and white all over, the black on the wings and tail showing brilliant green, blue and purple reflections in the sunlight. J. A. Henderson says: "The magpie makes a clever nest of sticks and mud, layer upon layer, lining it with fine roots: over that a roof of sticks is built, leaving an opening just big enough for him to get in by; and round the opening and over the whole nest, as a defence against enemies, are many long sharp thorns." A beautiful full-page colored illustration of the magpie is given in *Talks about Birds* by Frank Finn (Macmillan).

**The Thrush.** There are two principal varieties of thrushes in Great Britain—the missel-thrush and the song-thrush. See descriptions and colored illustrations of both birds in M. K. C. Scott's *Birds Shown to the Children*. The nest of the missel-thrush is a large structure made of twigs, grasses, mud, and wool, lined with soft grass. That of the song-thrush is made of twigs and straws lined with mud, moss, and rotten wood, all worked into a smooth lining. The wood-thrush in America makes its nest of small twigs with a mud lining. See Mabel Osgood Wright's *Birdcraft*.

PAGE 69 – **The Blackbird.** The male blackbird is black all over except his bill, which is a bright orange yellow; the female is dark brown with spotted breast, and has not a yellow bill. See colored illustrations in M. K. C. Scott's *Birds Shown to the Children* and in *A Book of Birds* by W. P. Pyecraft (Briggs). The nest of the blackbird is made of twigs and straws lined with mud, and this again lined with fine grass and horsehair.

**The wise Owl.** There are many varieties of owls and the nests differ. That of the barn owl described on page 95 is made merely of sticks. Other varieties of owls line their nests with hay or feathers.

**The Song Sparrow.** This bird is described on page 175. The nest is made usually of straw, moss, wool, and feathers. In Canada the song sparrow builds its nest of fine dry grass lined with horse-hair. The sparrow-hawk, however, has a large round nest made of twigs. A good illustration of the song sparrow's nest is given in William Lovell Finley's *American Birds*.

**The Starling.** J. A. Henderson says: "He is not a graceful bird, but in spring, when his glossy coat is at its best, and the dancing purple and green are reflected from his dark feathers, he is beautifully colored. At most times of the year the glossiness looks oily, and his noisy, quarrelsome, greedy habits have little attractive in them." A very fine colored illustration of the starling is given in Frank Finn's *Talks About Birds*. The nest of the starling is made of "straw, grass, leaves, etc., lined usually with a scant lining of feathers, hair and other material."

PAGE 70 – **The Turtle-Dove.** The bird is to be met with in Great Britain only during the summer months. In Canada it is also a migrant. See colored illustration in W. P. Pyecraft's *A Book of Birds*. The nest is composed of a few sticks loosely laid together, frequently on the top of the nest of another bird. Thomas Nuttall says: "They lay, as usual, two eggs of a pure white, and make their nest in the horizontal branches of a tree. It is formed of a mere layer of twigs so loosely and slovenly put together as to appear scarcely sufficient to prevent the young from falling out."



## THE BUILDING OF THE NEST

In this poem the writer is looking at the apple-tree and imagining the busy, happy time when the birds return and begin their nest building. They will gather their material from far and near to make their wonderful houses. The eggs will hatch and then the little ones will fly away under the protecting care of the Creator. Because of the happiness they will bring to us their return is gladly welcomed.

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## THE LAZY FROG

This selection has been changed considerably from the version commonly found in Readers. It has been somewhat shortened and the language is much simpler.

PAGE 73 - **May-flies.** A dull brown insect often found on walls near water. It is very common towards the end of June. An illustration of the may-fly is found in *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan). See also *Pond Life* by the Rev. Charles A. Hall in *Peeps at Nature* series (Macmillan) and *Pond Life* by E. C. Ash in *The People's Books* (Jack).

PAGE 74 - **A large head.** When the frog was a tadpole.

PAGE 78 - **The great shrike.** A description of the shrike, accompanied by a full-page illustration, is given in *Birdcraft* by Mabel Osgood Wright (Macmillan). The writer says: "Grasshoppers, beetles, other large insects, and field mice are staple articles of its food in seasons when they are obtainable; in fact, next to insects, mice constitute the staple article of its diet, even though we know the shrike chiefly as the killer of small birds. They often kill many more birds than they can possibly eat at a meal, and hang them on the spikes of a thorn or on the hooks of a cat-briar in some convenient spot, until they are needed, in the same manner as a butcher hangs his meat, and from this trait the name *butcher-bird* was given them." See also *Birds Through the Year* by Albert Field Gilmore (American Book Co.) and Silcox and Stevenson's *Modern Nature Study*.

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## THE ANT AND THE CRICKET

This poem is based upon one of the *Fables* of Æsop. It has much the same thought as the previous selection, *The Lazy Frog*.

There are various kinds of crickets found in Canada. A full description of these with illustrations is given in *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan). "The tree crickets are always heard but seldom seen. They are the musicians of the night. Without them the silence would be felt. They have mostly white or greenish-white wings, and in the day-time may be found on plants, waiting for the nightfall, when they



tune their lyres." The house and the field crickets are described with illustrations in *Living Creatures of Water, Land, and Air* by John Monteith (American Book Co.). See also *Gardens in their Season* by C. Von Wyss (Macmillan). A note on the ants is found on page 59.

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### SWEET AND LOW

This exquisite lullaby occurs between the 2nd and 3rd Cantos of *The Princess: A Medley* published in its original form in 1847. The keynote of the poem is struck in the 3rd and 4th lines of the second stanza. S. E. Dawson says: "Far over the rolling waters of the western sea though the father may be compelled to wander, his thoughts are ever with his babe in the nest, his labors and privations are lightened and ennobled by worthy and unselfish purpose. Sweet influence this of the babe, reaching far across the ocean, and uniting loving hearts!"

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### FILLING A BASKET WITH WATER

This selection is taken from Book II of *School Reading by Grades* by James Baldwin (American Book Co.).

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### THE QUEST

In the first editions of the *Second Reader* the name of the writer of this poem, Eudora S. Bumstead, was omitted. It is a simple story to illustrate that one finds happiness in what is near and dear rather than in what is strange and unknown.

PAGE 85 - **A year and a day.** The common measure of time in the old ballads.

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### THE FOX

This selection deals with the cunning of the fox. Interesting material of a similar nature is found in *The Life Story of a Fox* by J. C. Tregarthen (Macmillan). The book contains twelve full-page illustrations in color. See also *Wilderness Babies* by Julia Augusta Schwartz (Little) and *Readings in Nature's Book* by William Swinton and George R. Catheart (American Book Co.).

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THE SEASONS

This poem may be compared with *A Song of Seasons* on page 36 of the *Third Reader*.

PAGE 88 – **Bluebird**. See page 169.

**Violets**. See page 41.

PAGE 89 – **Crickets**. See page 47.

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## A VISIT FROM ST. NICHOLAS

This poem was published on December 23rd, 1823, in *The Troy Sentinel*. It was written by the author for his children in connection with a family gathering the previous Christmas. A young lady who was present copied the verses and sent them, without permission, to the newspaper in which they were published. A capital companion poem, under the title *A Song of St. Nicholas*, is found in *Rhymes and Jingles* by Mary Mapes Dodge (Scribner). Augustus White Long says: "Few poems have ever surpassed *A Visit from St. Nicholas* in giving voice to the innocent, excited, and expectant joyousness of children at Christmas time. The verses trip along gayly, and the imagination is kept on the alert. All hearts are moved by the spirit of Christmas, and any piece of literature that makes a direct, graceful and sincere appeal to this feeling is sure of popularity."

The story of St. Nicholas is mainly legendary. He is said to have been born at Patara in Syria, and, on the day of his birth, to have risen in his bath and returned thanks to God that he saw the light. He became a priest, and subsequently Bishop of Myra. He is said to have died on December 26th, 326. Nicholas is the patron saint of Russia, and is the special protector of children and sailors. His festival is celebrated both in the Roman Catholic and Greek churches on December 6th. There is a legend to the effect that St. Nicholas on one occasion secretly bestowed dowries upon three daughters of a poor citizen, who otherwise would not have been able to get married, and from this is said to have originated the giving of presents in secret upon the eve of St. Nicholas, a custom afterwards transferred to Christmas Eve. "Hence the association of Christmas with Santa Claus, an American corruption of the Dutch form *San Nicholas*, the custom being brought to America by the early Dutch colonists."

PAGE 94 – **Donder and Blixen**. Thunder and Lightning.

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## THE WISE MEN OF GOTHAM

Gotham is a village in Nottinghamshire, England. On one occasion King John announced his intention of visiting Gotham with a view to purchasing a

castle and grounds. As the townspeople did not wish to be put to the expense of entertaining the king, they acted in the manner described in the text. John thereupon gave up his intention of visiting the town, and the wise men of the place remarked: "We ween there are more fools pass through Gotham than remain in it." Many stories of foolish acting are ascribed to the Gothamites, some of which are here related. See *Fifty Famous Stories Retold* by James Baldwin (American Book Co.).

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### WYNKEN, BLYNKEN, AND NOD

This poem was published in 1892 in *With Trumpet and Drum* under the title *Dutch Lullaby*. It is a fairy tale in verse. The writer fancies two little eyes and a little head going off to sleep in their trundle-bed as three little men sailing away in a wooden shoe and meeting with many adventures on their journey.

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### THE SONG OF THE WHEAT

In this poem the thought is impressed that we owe the bread we eat to the gracious providence of God. See note on *A Crust of Bread* on page 78.

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### SNOWFLAKES

This little poem tells of the snow gently falling to cover the dull and bare earth with a white mantle. The snowflakes are poetically pictured as the ghosts of the summer flowers.

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### THE GREAT BEAR

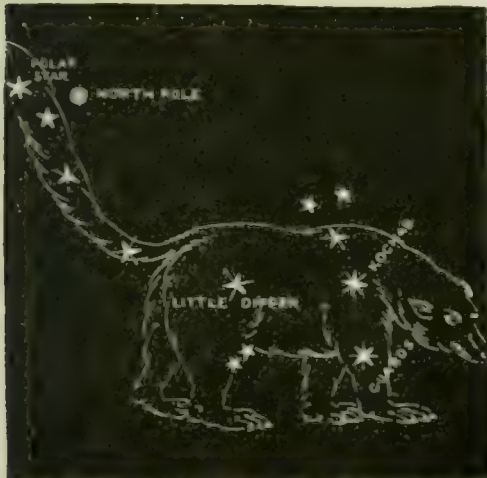
Callisto, the daughter of Lyeaon, King of Arcadia, was one of the attendants of Diana, the huntress goddess. Juno, the wife of Jupiter, became jealous of her and changed her into a bear. Callisto, however, still retained her human feelings and was afraid not only of the dogs and hunters but also of the wild beasts by whom she was surrounded. But perhaps the worst sorrow she had to endure was the separation from her son Arcas, of whom she was very fond. One day, when Arcas was hunting in the forest, he came upon the bear and was about to slay her, when Jupiter took pity on them both and changed them into constellations. Arcas became the Great Bear, or Ursa Major, and Callisto

the Little Bear, or Ursa Minor. The jealousy of Juno still pursued both Callisto and Areas. She appealed to the gods of the ocean to forbid the two constellations from coming into their waters. "The powers of the Ocean have assented, and consequently the two constellations of the Great and Little Bear move round and round in heaven, but never sink, as the other stars do, beneath the ocean." See *Old Greek Nature Stories* by F. A. Farrar (Harrap), *The Age of Fable* by Thomas Bulfinch in *Everyman's Library* (Dent), and *Stories of Ancient Greece* by Charles D. Shaw (Ginn). An interesting Indian legend of the constellation of the Dipper is told in Book IV of *The Mani-toba Readers* (Nelson).



THE CONSTELLATION OF THE GREAT BEAR

The Rev. James Baikie in *Peeps at the Heavens* (Macmillan) says: "Many hundreds of years ago people who studied the stars fancied they saw all sorts of figures among them—figures of men, and beasts, and dragons, and ships. They named the star-groups after the figures which they imagined they could trace, and these names of the constellations, as they are called, have come down to us, and give us the handiest way of referring to any star we want to speak about.



THE CONSTELLATION OF THE LITTLE BEAR

Just as you refer to a town by mentioning its name and the country that it belongs to, so you refer to a star by mentioning either its name, or, if it has not got a name, the letter of the Greek alphabet, or the number by which it is known, and the constellation to which it belongs. Some of the constellations are not very like the things whose names they bear, and some are ridiculously unlike them; still, there are a few which have a likeness, and, anyhow, the names have got so fixed to these particular groups of stars that nobody would dream of changing them now." See *The Book of Stars for*

*Young People* by G. E. Mitton (Macmillan), *Stories of Starland* by Mary Proctor (Silver), *How to Identify the Stars* by Willis I. Milham (Macmillan), and *Through the Telescope* by James Baikie (Macmillan).



PAGE 106 – **Charles's Wain.** A corruption of the old English *ceorles wæn*, the churl's or farmer's waggon. In some parts of France the constellation is known as the "Chariot of David."

**Big Dipper.** So called from the position of the major stars in the constellation. Similarly in Southern France it is known as the "Saucepan."

**Great Bear.** See illustration on page 51, which outlines the shape of the bear. See also Mitton's *The Book of Stars for Young People*.

PAGE 107 – **The giant.** Orion was a celebrated huntsman. He was a giant in frame, and as powerful as he was large. The goddess Diana fell in love with him, and by so doing incurred the displeasure of her brother Apollo, the sun-

god. Apollo persuaded his sister to shoot at a mark far out at sea which he pointed out to her. This mark was in reality the head of Orion, who was refreshing himself with a swim after the fatigues of a long hunt. Too late Diana found out her mistake, as the arrow struck the hunter and killed him. When she saw what she had done, she placed the giant in the heavens as one of the constellations. The illustration on this page shows the three stars forming the belt. See *Myths of Greece and Rome* by H. A. Guerber (American



THE CONSTELLATION OF ORION

Book Co.) and *Favorite Greek Myths* by Lillian S. Hyde (Heath).

PAGE 108 – **Jupiter.** The king of the gods. See page 250.

PAGE 109 – **Little Bear.** See illustration on page 51.

**Which she keeps.** The last star in the tail of the Little Bear is the North or Polar Star.

### A THOUGHT AND A DEED

Only a portion of the original poem, which consists of four twelve-line stanzas, is here quoted. The selection in the text is the second stanza divided into three quatrains. The complete poem, under the title *Little at First, but Great at Last*, is found in *The Third Golden Rule Book* in *The Golden Rule Books* (Macmillan). A recent writer says: "Charles Mackay sings an old, old song in these verses. An old song that is ever new, for the lesson of mercy and kindly consideration of our fellows needs ever to be read to us, lest in too much thought of ourselves we forget how we may help others by some kind action which is free from all self-interest."

## SEVEN TIMES ONE

This is one of *Songs of Seven* published in 1863 in a volume entitled *Poems*. The section in the text is there entitled *Exultation*. An explanation of the complete poem is given on page 228. Here a young child is represented as rejoicing over reaching her seventh birthday and calling on all nature to take part in her joy.

PAGE 111 - **With gold.** With yellow pollen from the flowers.

**Marsh Mary-buds.** The flowers of the marsh marigold, one of the handsomest of the wild flowers. "The five bright yellow petals of the flowers are glossy, and have little veins running up from the bottom." A colored illustration of the flower is found in *Flowers Shown to the Children* by Janet Harvey Kelman (Jack). See also *How to Know the Wild Flowers* by Mrs. William Starr Dana (Scribner).

**Columbine.** The wild columbine has large bright red flowers, yellow within and nodding. A beautiful colored illustration of the flower is given in Mrs. William Starr Dana's *How to Know the Wild Flowers*. Harriet L. Keeler in *Our Garden Flowers* (Scribner) says: "A wild flower of English fields, the columbine was early transplanted into English gardens and has held its place securely there for at least five hundred years. Its seeds were among the treasures borne over sea to the new world, and it early bloomed in Pilgrim gardens." The flowers of the garden varieties are blue, pink, or white. See also *Our Garden Flowers* by Harriet L. Keeler (Scribner) and *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan). The name is derived from the Latin *colomba*, a dove.

**Turtle-doves.** The turtle-dove itself is described on page 46.

**Cuckoo-pint.** The wake robin, one of the most curious of the wild flowers. It is fully described in Janet Harvey Kelman's *Flowers Shown to the Children* as follows: "The large glossy leaves are arrow-shaped, and they are covered all over with dark purple blotches. From amongst them rises a pale green twisted sheath, which is completely closed when in bud. Like the leaves, it is spotted all over with purple blotches, and the edges are stained a pale yellow-brown. Inside this sheath rises a tall narrow purple cone, on a stout green stalk. Fastened round this green stalk are three curious collars. First comes a collar of tiny green pear-shaped glands, of which nobody knows the use. Then comes a purple collar made up of stamen heads without any stalks. And a little way below these there is a deep band of round green seed-vessels like small beads. These are hidden in the lower part of the green sheath; but in autumn they grow much larger, and soon burst open the covering sheath. Then they turn into beautiful scarlet berries." See colored illustration in same book. See also *Romance of Wild Flowers* by Edward Step (Warne).

**Linnet.** J. A. Henderson says: "The colors of the linnet vary much, and while the male generally wears bright crimson on breast and forehead, some birds are without it, and some have yellow instead. The back is reddish-brown, and the wings and slightly forked tail are very dark, with white markings. They all

lose the bright colors in winter. The hen bird never has the red breast." The linnet has a very sweet song. See colored illustration in *Birds Shown to the Children* by Janet Harvey Kelman (Jack).

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### A LEAK IN THE DIKE

Another version of this old story is given in *How to Tell Stories to Children* by Sarah Cone Bryant (Houghton). It is entitled *The Little Hero of Haarlem* and ends as follows: "When the men had mended the dike, they marched home, like an army, and Hans was carried high on their shoulders, because he was a hero. And to this day the people of Haarlem tell the story of how a little boy saved the dike." Still another version, under the title *Haarlem's Boy Hero*, is found in *The Golden Path Book in The Golden Rule Series* (Macmillan). Alice Carey's ballad *The Leak in the Dyke* tells the story in poetic form. The last two stanzas are as follows:

" 'Tis many a year since then; but still,  
When the sea roars like a flood,  
Their boys are taught what a boy can do,  
Who is brave and true and good,  
For every man in that country  
Takes his dear son by the hand,  
And tells him of little Peter,  
Whose courage saved the land.

"They have many a valiant hero,  
Remembered through the years;  
But never one whose name so oft  
Is named with loving tears.  
And his deed shall be sung by the cradle,  
And told to the child on the knee,  
So long as the dykes of Holland  
Divide the land from the sea."

A good description of the dikes of Holland, showing how they are constructed and their importance to the country, is given in *Holland* by Beatrix Jungman in *Peeps at Many Lands* series (Macmillan).

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### THE SCARECROW

This poem is a humorous story of the farmer's attempt to drive the robins away from his cherry-tree and the successful trick they played upon him. "The robin only troubles berries in June, July, and August, and grapes in September, while all the rest of the year he does valiant work as a gleaner of insects that cannot easily be destroyed by man." See *Gray Lady and the Birds* and *Birdcraft* both by Mabel Osgood Wright (Macmillan).



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 THE LOST CAMEL

This selection may be compared with *How the Indian Knew* on page 171 of the *Third Reader*.

PAGE 119 – **Dervish.** A Turkish or Persian monk, who professes extreme poverty and leads a very austere life.

PAGE 120 – **Cadi.** A magistrate or judge of a village.

PAGE 121 – **To see.** Observe.

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 THE BEAR AND THE BEES

This poem tells the story of a bear, more venturesome than the rest of his party, who invited himself to share with the bees their store of honey. He was quite plainly told that his company was not desired, and, because he did not heed the warning, he had to suffer for his boldness. As a final word he was advised to think less of himself and not to despise others.

PAGE 122 – **The queen bee.** An illustration of a queen bee is given in *Modern Nature Study* by Sidney Silex and O. J. Stevenson (Macmillan).

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 A LIGHT-BRINGER

This selection is adapted from "Stevenson's Lighthouses" in *Lives and Stories Worth Remembering* by Grace H. Kupfer (American Book Co.). A biographical sketch of Stevenson is found on page 337. The *Dictionary of National Biography* says: "His health was infirm from the first. He suffered from frequent bronchial affections and acute nervous excitability, and in the autumn of 1858 was near dying of a gastric fever. If he suffered much as a child from the distresses, he also enjoyed to the full the pleasures, of imagination. He was eager in every kind of play, and made the most of all the amusements natural to an only child kept much indoors by ill-health. The child in him never died; and the zest with which in after life he would throw himself into the pursuits of children and young boys was on his own account as much as on theirs. This spirit is illustrated in the pieces which he wrote and published under the title *A Child's Garden of Verses*." See page 37.

PAGE 126 – **Grandfather.** Stevenson's grandfather, Robert Stevenson (1772-1850). For almost half a century he was an engineer to the Scottish Lighthouse Board, and under his superintendence no fewer than twenty lighthouses were designed and constructed. The most important of his lighthouses was the famous Bell Rock tower. See page 189.

**Father.** Stevenson's father, Thomas Stevenson (1818-1887), was a member



of the distinguished Edinburgh firm of civil engineers, which included several members of his family. He was particularly successful in improving the illumination of lighthouses. "By his efforts the great sea lights in every quarter of the world now shine more brightly."

PAGE 127 - **Brownies**. See page 84.

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### A BOY'S SONG

This poem is a recital of the things in nature that appeal to an active boy fond of out-door life.

PAGE 128 - **Blackbird**. See page 46.

**Hawthorn**. See page 136.

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### THE TIN SOLDIER

This selection is adapted from one of Hans Christian Andersen's *Fairy Tales*. A general note on this collection of stories is found on page 81. See *Danish Fairy Legends and Tales* edited by Sarah C. Brooks in *Pocket Classics* (Macmillan). Alfonzo Gardiner says: "*The Tin Soldier* is the product of Andersen's imagination; it is a popular children's tale in every civilized country."

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### A LAUGHING CHORUS

In this poem the flowers are represented as just awakening from sleep, and, while they are still under the ground, calling to each other to start upwards towards the light. Each flower in turn promises to go. Even though many days are wintry and dull, they keep their promise.

PAGE 136 - **The snowdrop**. The earliest of the out-of-door flowers. Harriet L. Keeler says: "A few days, such as frequently occur in midwinter, warm enough to thaw the surface of the ground sufficiently so that the green leaves can push through, are all that is necessary. The little flower, so white, delicate, and spiritual that it seems to be snow organized into flower form, comes at once to the surface. We have no other that responds so quickly to the summons of the sun." A description of the snowdrop with a full-page illustration is given in *Our Garden Flowers* by Harriet L. Keeler (Scribner). See also colored illustration in *Gardens Shown to the Children* by Janet Harvey Kelman (Jack).

**The scilla**. An early-flowering bulbous plant. The word is derived from the Greek name meaning *I injure*, probably from the poisonous nature of the bulb. "Its blue stars come early, usually in March, and are wholly, delightfully, per-

sistently blue.' See Harriet L. Keeler's *Our Garden Flowers*. A colored illustration is given in Janet Harvey Kelman's *Gardens Shown to the Children*.

**The crocus.** See page 127.

**The bluebirds sing.** See page 169.

**Narcissus.** A bulbous plant which blooms early in the spring. The flowers are white and yellow. There are many varieties of the narcissus, but perhaps the most popular is the polyanthus or paper white. Illustrations of this variety, as well as of several others, are found in the two books mentioned above.

**Hyacinth.** A bulbous plant flowering early in the spring. The flowers are bell-shaped and of various colors: blue, red, purple, lilac, yellow and white. See illustration in Harriet L. Keeler's *Our Garden Flowers*.

**Violet.** See page 51.

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### THE WOODMAN'S AXE

This selection is an adaptation of one of the *Fables* of Æsop, generally entitled *Mercury and the Woodman*. The original fable is found in *The Golden Path Book* in *The Golden Rule Series* (Macmillan). See page 58.

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### LITTLE SORROW

This poem tells the story of two kinds of people: those who find no pleasure in anything from thinking of every possible mishap, and those who look upon the bright side of everything.

PAGE 141 - **Among the thistles.** A suitable place for Little Sorrow.

**Pipe.** A musical instrument made from a reed.

**Merriest measure.** Gayest music.

PAGE 152 - **The lark.** See page 229.

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### THE GOLDEN TOUCH

The classical story of Midas, told originally by the Latin poet Ovid in Book XI of *The Metamorphoses*, differs somewhat from that in the text. Midas was King of Phrygia in Asia Minor. He was a wealthy and powerful monarch, but greedy and avaricious. On one occasion he received Silenus, the tutor of the god Bacchus, with great hospitality, and as a reward the god promised to grant him whatever he should desire. He asked for and received the power of turning everything he touched into gold. He soon repented of his gift, and in pity Bacchus told him to bathe himself in the river Pactolus. Midas did so, with the result that the sands of the river were ever afterwards golden. Water

from the Pactolus sprinkled over the objects that had been turned into gold at once restored them to their original condition. The story of the Golden Touch is told in detail in *A Wonder-Book for Boys and Girls* by Nathaniel Hawthorne in *Pocket Classics* (Macmillan). See also *Stories of Old Greece and Rome* by Emilie Kip Baker (Macmillan), *Favorite Greek Myths* by Lilian S. Hyde (Heath), *The Age of Fable* by Thomas Bulfinch in *Everyman's Library* (Dent), *Myths of Greece and Rome* by H. A. Guerber (American Book Co.), and *Stories of the Ancient Greeks* by Charles D. Shaw (Ginn). Another story entitled *The King with the Ass's Ears* is found in *A Child's Garden of Stories* by Maude E. Paterson (Macmillan).

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### THE LAND OF NOD

This is a lullaby. The mother in rocking her child to sleep pretends that they are going away on a journey. To get ready Baby must cuddle his head on Mother's shoulder and shut his eyes. Then the two will sail away together to the beautiful Land of Nod and as they go Mother will croon him a song.

PAGE 148 — **The golden-rod.** See page 97.

PAGE 149 — **Bluebell.** See *The Bluebell* on page 67 of the *Third Reader* and also page 87.

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### THE LARK AND HER LITTLE ONES

The story was related originally by Æsop, who was said to have lived in the latter half of the 6th century, B.C. He is supposed to have been born in Phrygia and to have been a slave. It gradually came about that everything having the appearance of a fable was attributed to Æsop, so that many of the stories are even more ancient than the date at which he is supposed to have written. A collection of these fables was made in Germany about 1480, and a few years later this was translated into English by William Caxton. This collection is the source of most of the Fables of Æsop as we know them. It is held by some that the story in the text is much later than Æsop. The lark is described on page 229. See particularly *Bird Life of the Seasons* by W. Percival Westell in *Peeps at Nature* series (Macmillan).

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### THE MISSION OF A ROSE

In this poem the rosebud in the garden sighs to go out into the world, and when it is carried there longs to become a rose. Yet when the time comes for it to burst into full bloom, it finds that in its simpler form it has accomplished its mission, in giving pleasure to a sick child.

## AN ANT-HILL

The best book on ants and their habits is *Ants, Bees, and Wasps* by Lord Avebury, or as he is better known Sir John Lubbock (Murray). An interesting chapter is found in *Half Hours with the Lower Animals* by Charles Frederick Holder (American Book Co.). See also *Romance of the Insect World* by L. N. Badenoch (Macmillan), *Nature Studies in Field and Wood* by Chester A. Reed (Musson), *Stories from Natural History* by Richard Wagner (Macmillan), and *Glimpses of the Animate World* by James Johnnot (American Book Co.). *White Patch* retold by Angelo Patri (American Book Co.) tells the adventures of a small boy who became an ant. Compare *The Battle of the Ants* on page 42 of the *Fourth Reader*.

## HOSPITALITY

This poem is a story told to impress the lesson of charity and the benefits derived from it. Not only is the receiver aided and comforted, but the giver is made happier through the consciousness of a good act done.

## THE MAPLE

This selection may be compared with *The Flax* on page 91 of the *Third Reader*. The lesson is the same: "There is no end."

PAGE 160 - **A seed.** C. E. Smith says: "Notice that in the maple the seeds are close together beside the stalk, and that the wings stand out straight from the seeds. These bunches of winged seeds are frequently tinged with bright crimson, and are very attractive among the glossy green leaves. In autumn the strong winds strip them from their stalks and the winds bear the seed far from the parent tree. Some botanists tell us that these seeds require to lie in the ground for more than a year before they begin to grow. Excellent descriptions of the maple seeds are given in *Nature Study Made Easy* by Edward B. Shallow and Winifred T. Cullen (Macmillan). See also *Trees Shown to the Children* by Janet Harvey Kelman (Jack) and *Ten Common Trees* by Susan Stokes (American Book Co.).

**Dragon-fly.** The dragon-flies are also known as Devil's darning-needles. They are familiar insects during the summer months. See illustrations in *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan). An interesting chapter on dragon-flies is found in *Outdoor Studies* by James G. Needham (American Book Co.). *Pond Life* by the Rev. Charles A. Hall in *Peeps at Nature* series (Macmillan) has a beautiful colored illustration. See also *Pond Life* by E. C. Ash in *The People's Books* (Jack) and the chapter



entitled "Not Lost but Gone Before" in *Parables from Nature* by Margaret Gatty (Arnold).

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### THE FROST

This poem is a lively picture of "Jack Frost" at work. The first stanza tells how he works; the second shows how he dresses and adorns nature; the third describes his work as an artist; the fourth deals with the mischief he does. An interesting story of the Frost is told in *What Broke the China Pitcher* by Mary Howliston published in *A Reader for the Fourth Grade* by Clarence F. Carroll and Sarah C. Brooks (Appleton).

**PAGE 164 - Blustering train.** The frost works silently, but none the less effectively. See *Nature Study and the Child* by C. B. Scott (Heath).

**Powdered its crest.** It was formerly the fashion to dress the hair with powder.

**Diamond beads.** As ladies are decked with jewels.

**Quivering lake.** As if it were a warrior wearing a coat of mail.

**Many a spear.** The rocks are represented as warriors armed with spears.

**Like a fairy.** Noiselessly and with a fairy's magic power.

**PAGE 165 - Sheen.** Brightness.

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### THE RAINBOW BRIDGE

This selection tells the Grecian myth of the origin of the Rainbow. Iris was the daughter of Electra, one of the Oceanides, or nymphs of the sea. She was the messenger of Juno, the queen of the gods, and is generally represented with wings tinted with all the colors of the rainbow. The long, trailing mantle she wore was similarly colored. "She assumes her garments of a thousand colors, and spans the heavens with her curving arch." See *Stories of Old Greece and Rome* by Emilie Kip Baker (Macmillan), *Nature Myths and Stories* by Flora J. Cooke (Flanagan), and *Old Greek Nature Stories* by F. A. Farrar (Harrap). Carrie Shaw Rice's poem *Iris*, printed in Book IV of *Brooks's Readers* (American Book Co.) may be read in this connection.

Almost every nation has a story to account for the origin of the Rainbow. Among the Norse the rainbow was known as *Bifrost*, the waving bridge which joins heaven and earth, "built of fire, water and air, whose quivering and changing lines it retained, and over which none but the gods were privileged to travel to and fro on their journey to the earth." See *Myths of Northern Lands* by H. A. Guerber (American Book Co.).

**PAGE 166 - Her grandfather.** Iris was the grand-daughter of Oceanus, one of the most powerful deities of the sea. He is generally represented as an old man with a long flowing beard, sitting upon the waves of the sea, although sometimes he is seen riding in a chariot over the waves. See *Myths of Greece and Rome* by H. A. Guerber (American Book Co.).

## THE OPEN WINDOW

This poem tells of a home once echoing to the sound of happy children's voices, but now desolated by death. Everything else remains unchanged. The faithful dog waits; all nature is the same. The children's voices alone are missing. The meaning of the poem is intensified, at least for the grown-up reader, by the last stanza of the poem which is omitted in the text:

"And the boy that walked beside me,  
He could not understand  
Why closer in mine, ah! closer,  
I pressed his warm, soft hand!"

PAGE 168 - **The old house.** The Leechmere house, very familiar to the poet, which formerly stood on Brattle Street, corner of Sparks Street, in Cambridge, Massachusetts.

**The lindens.** The linden is a tall, stately tree, with slender branches closely covered with leaves. See *Trees Shown to the Children* by Janet Harvey Kelman (Jack).

## MARCH

This poem tells of the awakening of nature from its winter sleep. Winter is pictured as harsh and unkind to the flowers, but Spring is gentle and kind and encourages them by telling them that the birds will soon come to sing to them and set them free at last. Compare *A Laughing Chorus* on page 136 of the *Second Reader*.

## STORY OF A DROP OF WATER

This story tells in very attractive form the life-history of a drop of water with its constant succession of change. It forms an excellent geographical study and well illustrates the way in which many topics connected with this subject may be treated. A number of lessons of this kind are found in *Nature Study and the Child* by C. B. Scott (Heath).

PAGE 170 - **Convolvulus.** The wild morning glory, or hedge bindweed. Mrs. William Starr Dana in *How to Know the Wild Flowers* (Scribner) says: "Many an unsightly heap of rubbish left by the roadside is hidden by the delicate pink bells of the hedge bindweed, which again will clamber over the thickets that line the streams and about the tumbled stone-wall that marks the limit of the pasture. The pretty flowers at once suggest the morning glory, to which they are closely allied. The common European bindweed has white or pinkish flowers and a low twining stem. It has taken possession of many of our old fields, where it spreads extensively and proves troublesome to farmers."

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KINDNESS AND TRUTH

The selection in the text is the first stanza of a poem by Alice Carey entitled *Nobility*. The complete poem is found in *The Third Golden Rule Book* in *The Golden Rule Books* (Macmillan).

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## FRIENDS

This is a poem of autumn. When the tender plants begin to feel the cold north wind they tremble with fear for their lives. But nature provides a protector for them when the leaves fall and cover them.

PAGE 178 - **Maiden's hair.** A fern of the genus *adiantum*, with a slender, graceful stalk and very fine leaves. Charles M. Skinner in *Myths and Legends of Flowers, Trees, Fruits, and Plants* (Lippincott) says: "It is obviously the thin, black, shining stalk that gives to the *adiantum* its name of maiden-hair, for the Greek *adiantos* signifies dry, and refers to the hair of Venus, which was not bedraggled when she rose from the sea, wherefore this fern was anciently Venus's-hair, and also, virgin's-hair, and, for unguessable reasons, was dedicated to Pluto and Proserpina, the gods of Hades." See illustration in *Ferns and How to Grow Them* by G. A. Woolson (Doubleday).

**Gentians blue.** See page 41.

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## THE CHRISTMAS GIFT

This story is told in poetic form in Celia Thaxter's *Piccola* to be found in *Stories to Tell to Children* by Sarah Cone Bryant (Houghton).

PAGE 180 - **Snowbirds.** The snow-bunting is an inhabitant of the north. "Black and white, in strong contrast, forms the livery of the male when seen in spring; but these hues are overlaid by chestnut-brown, when, in the autumn, the annual new-clothes are donned. The female resembles the male, but is duller in plumage." See colored illustration in *A Book of Birds* by W. P. Pyecraft (Briggs).

**St. Nicholas.** See page 49.

PAGE 181 - **Song sparrow.** See page 175.

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## THE CHILDREN'S HOUR

This is one of the most charming of Longfellow's minor poems. It gives a picture of one of his greatest joys - the hour with his children in the twilight.



The following letter written by him in 1859 to a little girl friend forms an excellent introduction to the poem: "Your letter followed me down here by the seaside, where I am passing the summer with my three little girls. The oldest is about your size; but as little girls keep changing every year I can never remember exactly how old she is, and have to ask her mamma, who has a better memory than I have. Her name is Alice. I never forget that. She is a nice girl and loves poetry almost as much as you do. The second is Edith, with blue eyes and beautiful golden locks which I sometimes call her nankeen hair to make her laugh. She is a busy little woman and wears gray boots. The youngest is Allegra, which you know means merry; and she is the merriest little thing you ever saw—always singing and laughing all over the house. These are my three little girls, and Mr. Read has painted them all in one picture which I hope you will see some day. They bathe in the sea and dig in the sand and patter about the piazza all day long. Sometimes they go to see the Indians encamped on the shore, and buy baskets and bows and arrows. I do not say anything about the two boys. They are such noisy fellows it is of no use to talk about them. And now, Miss Emily, give my love to your papa, and good night with a kiss from his friend and yours."

**PAGE 184—Lower.** To grow dark.

**The chamber above me.** The nursery.

**My castle wall.** The metaphor in stanzas 5 and 6 is that of an attack upon a feudal castle.

**PAGE 185—The Bishop of Bingen.** In the year 914 there was a dreadful famine in Germany. Bishop Hatto is said to have assembled his poor subjects in a barn under the pretence of furnishing them with food. He then set fire to the barn and burned them to death. Shortly afterwards an army of rats invaded the country. In order to avoid them the Bishop fled to his tower on an island in the Rhine near Bingen. But the rats pursued him, gnawed their way into his presence and devoured him. Robert Southey tells the story in his poem *Bishop Hatto* printed in Book IV of *New Literary Readers* (Macmillan).

**Banditti.** Robbers.

**An old mustache.** A translation of the French phrase *vilie moustache*, a term applied to a veteran soldier.

**In dust.** Until death comes.

## GRACE DARLING

A very interesting account of Grace Darling, written by Rosa Nouchette Carey under the title *The Heroine of the Farne Islands*, is published in *Adventures and Achievements* edited by Eva March Tappan in *The Children's Hour* (Houghton). Practically the same story is told in *Stories of Other Lands* by James Johonnot (American Book Co.) and in *Heroines Every Child Should Know* edited by Hamilton Wright Mabie (Doubleday). Another interesting



account of the heroine is given in *Stories of Famous Men and Women* by J. Edward Parrott (Nelson). The sketch here given is taken from Miss Carey's narrative.

Grace Horsley Darling was born November 24th, 1815, at Bamborough, on the Northumberland coast. She was the seventh child of her parents. Her father had been keeper of the lighthouse on the Brownsman, the outermost of the Farne Islands, but in 1826, when Grace was eleven years of age, he was transferred to the lighthouse on the Longstone, another of the same group of islands. The family was a very united one, and the children grew up happy in the midst of their desolate surroundings. Each received a good education, their father, who was a very trustworthy and intelligent man, taking charge of this himself. As time went on the other children left the lighthouse and Grace was left alone with her parents. She is described as being of about middle size, of fair complexion, and very comely, gentle in aspect, and with an expression of great mildness and benevolence. William Howitt says: "You see that she is a thoroughly good creature, and that under her modest exterior lies a spirit capable of a most exalted devotion, a devotion so entire, that daring is not so much a quality of her nature, as that the most perfect sympathy with suffering or endangered humanity swallows up and annihilates everything like fear or self-consideration,—puts out, in fact, every sentiment but itself." At the time the incident related in the text took place Grace was twenty-two years of age. She did not appear to have suffered from the fearful exposure, although this probably had its effect. She was not at all spoiled with the kindnesses that were showered upon her, but bore up under it all with unaffected modesty. It is sad to tell that she lived only a little more than four years after her heroic deed. She died of consumption at Bamborough, October 20th, 1842, at the early age of twenty-six years, and was buried in Bamborough churchyard.

The steamship *Forfarshire*, bound from Hull to Dundee, was wrecked off the Longstone Lighthouse on the morning of September 7th, 1838. There were on board sixty-three persons in all, including forty-one passengers. When the vessel struck a number of the crew lowered a boat and basely pulled away. Soon after a wave lifted the vessel and smashed her in pieces on the rock, drowning all those who remained on board including the captain, with the exception of nine people. It is impossible to describe the sufferings of these unfortunate survivors. "They were half frozen by the cold, and heavy seas washed over them, tearing off their clothing, while the hideous clamor of the wind and waves drowned their shrieks of agony. During the night Grace could not sleep on account of the awful storm. Towards morning she dozed, and then awoke with a cry for help ringing in her ears. She at once roused her father and urged him to attempt a rescue. At first he was unwilling to go, but finally consented. With Mrs. Darling's help the boat was launched, and Grace, seizing an oar, sprang in at once.

"In estimating the danger, which the heroic adventurers encountered, there is one circumstance which ought not to be forgotten. Had it not been ebb tide, the boat could not have passed between the islands; and Darling and his daughter knew that the tide would be flowing on their return, when their united strength would have been utterly insufficient to pull the boat back to the lighthouse island; so that, had they not got the assistance of the survivors in rowing back again, they themselves would have been compelled to remain on the rock

beside the wreck until the tide ebbed again. It does not need a vivid imagination to picture that scene: the frail boat toiling over the billows, the slight girl bending over her oar, passionate pity and compassion for the poor sufferers nerving her weak arm with superhuman strength. Who knows what silent prayer went up to heaven as she looked fearfully across the stormy waters, while the startled seabirds shrieked above her head, and the salt spray dashed in her face? It could only have been by the exertion of muscular power, as well as determined courage, that the father and daughter carried the boat up to the rock, we are informed, in the same trustworthy account of the rescue, and when there, a danger, greater even than that which they had encountered in approaching it, arose from the difficulty of steadying the boat, and preventing its being destroyed on those sharp ridges by the ever-restless chafing and heaving of the billows."

The journey was finally accomplished and five of the nine survivors were taken into the boat. Some of the sailors helped to row the boat back, so that the lighthouse was soon reached, Darling and two of the men returning for the others. Grace gave up her own bed to the only woman saved and slept on a table in the kitchen.

This heroic rescue was soon noised abroad and awakened the most intense interest in England. A public subscription was started, with the result that Grace was presented with the sum of £700. The Royal Humane Society forwarded her a vote of thanks and the President presented her with a silver teapot. The Royal National Institution for the Preservation of Life from Shipwreck voted her a silver medal. The Glasgow Humane Society also sent her an honorary medal with the inscription: "Presented by the Glasgow Humane Society to Miss Grace Horsley Darling, in admiration of her dauntless and heroic conduct in saving (along with her father) the lives of nine persons from the wreck of the *Forfarshire* steamer, 7th September, 1838."

**PAGE 189 - The very boat.** In 1912 the boat, together with a pair of Grace Darling's oars, was presented to the Dove Marine Laboratory at Cullercoats, England, where it will remain.

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### AN EASTERN LEGEND

In this beautiful rendering of an old legend we have another poem dealing with kindness to the birds. Compare *The Wounded Curlew* on page 124 of the *Third Reader*. An appealing Eastern legend of the Christ-child and the birds by Elizabeth Stuart Phelps is found in *Our Birds and their Nestlings* by Margaret Coulson Walker (American Book Co.).

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### THE PLANTING OF A TREE

The selection in the text is the last stanza of a poem by Lucy Larcom entitled *Plant a Tree*. The complete poem, quoted in full in Book V of

*Brooks's Readers* (American Book Co.), consists of five stanzas. The idea expressed is that in the planting of a tree there is more than the mere act, because its benefit is far-reaching. Perform the simple act and life will carry on the effect of that act, just as the tree grows and spreads out its branches. An excellent companion poem by H. C. Bunner entitled *The Heart of a Tree* is found in Book VI of *Brooks's Readers*.

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### THE CAVE-DWELLERS

This selection tells some interesting facts about man before the dawn of history. Further information, especially in regard to dwellings and weapons, may be found in *The Story of Primitive Man* by Edward Clodd (Newnes). *A Tale of the Time of the Cave Men: The Story of Ab* by Stanley Waterloo (Macmillan) answers in the form of a story the questions asked in the last paragraph. It tells particularly of the invention of the bow and arrow and the manner in which the cave-men fought the wild beasts. It also gives a vivid description of the primitive dwellings and of the fire country. The book is an effort to reconstruct the history of the beginnings of civilization. See also the chapter entitled "The True Fairy Tale" in *Madam How and Lady Why* by Charles Kingsley (Macmillan), *Man and his Ancestors* by C. Morris (Macmillan), and *Days Before History* by H. R. Hall (Harrap).

Almost every country has a myth or legend to account for the origin of fire. Among the most interesting are the Greek and Indian stories. According to the Greek myth Prometheus stole fire from the chariot of the sun-god, and presented it to mankind. The gods were so enraged at his temerity that they punished him severely. See *Stories of the Ancient Greeks* by Charles D. Shaw (Ginn). The Indian legend relates how the raven placed the sun in the heavens, and at the same time stole the precious fire-stick and dropped it to the earth. The story is told in *Indian Folk Tales* by Mary F. Nixon-Roulet (American Book Co.).

**PAGE 192 - Cave-bears.** These bears were much like their descendants, the bears of to-day, but were larger, stronger, and fiercer. Stanley Waterloo's *A Tale of the Time of the Cave Men* describes a fight between the hero and two of the cave-bears.

**Hyenas.** A larger animal than the hyena of to-day, but of the same type.

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### THE SILVER BOAT

This poem describes in a very simple way the moon and its influence on the tides.



## SPEAK THE TRUTH

A stanza of the same poem, which usually precedes the selection in the text may be quoted:

“Speak the truth!  
Speak it boldly, never fear;  
Speak it so that all may hear;  
In the end it shall appear  
Truth is best in age and youth.  
Speak the truth.”

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## THE KNIGHTS OF THE ROUND TABLE

There is very little known about the real history of King Arthur. In fact many have doubted that such a prince ever had any existence. He is said to have been chief of the British tribe of the Silures in the 6th century and to have drawn together the scattered tribes of the Britons to oppose the Saxons. He made headway against the invaders for a time, but was killed at the battle of Badon Hill in 520. He is also said to have been buried at Glastonbury, about twenty-one miles from Bristol. However this may be there has gathered around Arthur a body of legend and story that has made his name and his deeds famous. Lord Tennyson has made him the central figure of his great poem *The Idylls of the King*.

The storehouse of information in regard to King Arthur is *Le Morte Darthur* (The Death of Arthur) by Sir Thomas Malory, completed in 1470 and printed in 1485 by Caxton. Many other stories, however, have been added, so that now there is little consistency in the Arthurian story. Incidents related of one knight are in other versions ascribed to another knight. It is best to accept each story as it stands without attempting to reconcile it with that related by another writer. An abridged edition of *Le Morte Darthur*, edited for school use by Douglas W. Swiggett, is published in *Pocket Classics* (Macmillan).

An invaluable little book in connection with this selection is *King Arthur and his Noble Knights of the Round Table* by Alfonzo Gardiner in *Bright Story Readers* (Macmillan). This tells the story of Arthur as nearly as possible in the words of Sir Thomas Malory. It tells of the coming of Arthur, his proving himself to be the son of Uther Pendragon, his coronation, his subjugation of his enemies, his founding of the Order of the Round Table, his marriage with Guinevere, his obtaining the sword Excalibur, his defeat of the Romans, his triumphs over the Saxons, and follows him through his many adventures until his death. *Legends of the Middle Ages* by H. A. Guerber gives a full account of Arthur and his knights. Another interesting and valuable account is found in *King Arthur and his Knights* by Maude L. Radford (Rand). See also *Stories from History and Literature* by A. Gertrude Caton (Macmillan), *Heroes Every Child Should Know* edited by Hamilton Wright Mabie (Double-



day), *Legends of King Arthur and His Court* by Frances Nimmo Greene (Ginn), and *Heroes of the Middle Ages* by Eva March Tappan (Harrap).

W. D. McCrackan in *The Fair Land Tyrol* (Page) says: "The Emperor Maximilian I. made arrangements during his lifetime for a sumptuous, monumental tomb to himself, and this was slowly finished in the course of the sixteenth century. To-day the tomb and its accompanying statues almost fill the church. When you enter the Hofkirche [in Innsbruck] a certain lightness of form makes itself felt. Ten lofty red marble columns rise to the ceiling, which is decorated in rococo, and in the centre Maximilian in bronze is represented, kneeling on a monster marble sarcophagus. He is clad in crown and armor and in imperial robe. Twenty-eight bronze figures surround the tomb, acting as the mourners and torch-bearers. All but two of these figures have the right hand stretched forward, and their hands rounded as in the act of holding torches. It is said that Maximilian himself chose the personages who were to do court duty around his tomb. Twenty-three of the twenty-eight were ancestors of his, or contemporary relatives, male or female; five were his favorite heroes of antiquity. Among the latter stands King Arthur of England. King Arthur stands erect; a tall, soldierly young man. The pose is faultless. It is one of military readiness and alertness, yet without provocation. The whole forms an ideal of knighthood which recalls the age of chivalry at its best. The head is encased in a close-fitting helmet, the ornate visor is turned up, showing a manly face of the Teutonic order. One can almost imagine the eyes to be blue and the hair blond. Arthur wears a costly breastplate, plain greaves, and pointed shoes, while he holds the shield of Great Britain in one hand. It is now generally conceded that Peter Vischer, of Nürnberg, was the maker of this statue of King Arthur."

**PAGE 196 – The Round Table.** After Arthur had seated himself upon the throne and had conquered all opposition, he went to the aid of King Leodogran of Cameliard, who was hard pressed by his enemies. He was successful, and Leodogran, to show his gratitude, presented his deliverer with a wonderful Round Table which Uther Pendragon, Arthur's father, had given to him and which had been made by the great enchanter Merlin. Arthur was greatly pleased with the gift, and when he returned to his capital, he determined to give a great banquet in honor of his knights. Leodogran had sent with the Round Table one hundred knights, but Arthur wished for fifty more, and commissioned Merlin to find them for him. But Merlin could find but twenty-eight out of all those at Arthur's court whom he considered worthy to sit at the table with the King and the other knights. With these one hundred and twenty-eight Arthur instituted "The Noble Order of the Knights of the Round Table," and these he bound by a mighty oath to be faithful to him and to their vows. Other knights were added from time to time, and by magic the name of each knight appeared inscribed in letters of gold on the back of his own seat. Only one seat remained for a long time unoccupied. But this was later filled by Galahad. **Some good work.** Each knight when becoming a member of the Order of the Round Table took an oath "to obey the King; to defend the weak; never to fight in a wrongful quarrel for any lord nor for world's goods; to show mercy to all who should ask for it; to assist one another even at the peril of their

lives; to attempt the most hazardous adventures; never to do outrage or murder, and always to fly treason; when necessary, to lead a life of solitude; to take up arms at the first call, and never to leave the battlefield until the enemy was defeated, unless night should come upon them; and always to honor and succor ladies, damsels, and gentlewomen upon pain of death."

PAGE 199 – **Sir Galahad.** See page 69 below.

**Sir Lancelot.** The knight most loved and honored by King Arthur. He was also the bravest and most courteous of all the knights of the Round Table. His story is inseparably connected with that of Arthur. See Guerber's *Legends of the Middle Ages*.

**Sir Percival.** Percival was known as the purest of the knights at Arthur's court. Many of the deeds associated with his name have by later chroniclers been assigned to Galahad.

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### THE TREE

This poem is a translation from the Norwegian of Björnstjerne Björnson. In the early editions of the *Second Reader* the name of the writer was omitted. In the poem is brought out the desire of all nature to reach its full growth and to fulfil its purpose. The tree does not wish to part with its buds because it knows that these are necessary to produce the leaves, nor does it wish to lose its leaves, because these are necessary if it would bear fruit. But when the fruit is ripe it is ready and willing to give it up, because it knows that its mission is complete.

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### TALKING IN THEIR SLEEP

This poem deals with the various ways in which life is preserved in nature through the long winter months. The living germ within the apparently dead trees and grasses and flowers is supposed to talk and tell of the promise of life which it contains. The tree, because it has its large trunk plainly to be seen, thinks itself more alive than the brown and withered grass. The grass in turn thinks because it has its root it is more alive than the flowers which have quite disappeared, but whose life is hidden in the seed underground. The poem may be compared with *The Song of Easter* on page 207 of the *Second Reader*.

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### THE STORY OF SIR GALAHAD

This selection is adapted from the 29th, 30th and 31st chapters of Book III *Le Morte Darthur* by Sir Thomas Malory. See page 67. Before the story opens, Sir Lancelot had been summoned to an abbey near Camelot for the pur-

pose of knighting a young man, who he was assured was in every way worthy. Lancelot consented, knighted the young man and returned to the court. He had invited the new knight to accompany him, but his invitation was declined. On his return he entered the hall of the Round Table with the other barons, and discovered that one of the chairs, known as the *Seat Perilous* and which had so far remained unoccupied, had written on it in golden letters the words: "Four hundred winters and four and fifty accomplished after the passion of our Lord Jesus Christ ought this seat to be occupied." Lancelot reminded the King that the occupant of the seat should, according to the prophecy, appear that same day, as it was the feast of Pentecost, and asked that the seat be covered. The incidents related in the text follow. The 32nd chapter relates how Galahad easily drew the sword from the stone and placed it in the empty scabbard he had worn when entering the hall. See *Heroes Every Child Should Know* edited by Hamilton Wright Mabie (Doubleday) and *Legends of the Middle Ages* by H. A. Guerber (American Book Co.).

There is much confusion in regard to the origin and deeds of Galahad. Malory speaks of him as the son of Lancelot. All the chroniclers, however, agree that Galahad finally achieved the Holy Grail, and was mysteriously carried away from earth to heaven. See Lord Tennyson's *Sir Galahad* and *The Holy Grail*. See also *The Knights of the Round Table* on page 196 of the *Second Reader*. Sir Thomas Malory's *Le Morte Darthur* edited by Douglas N. Swiggett in *Pocket Classics* (Macmillan) is indispensable to the teacher in connection with this selection.

**PAGE 202 – The Round Table.** See page 68.

**Camelot.** The capital of Arthur's dominions. It is usually identified with Camel, in Somersetshire.

**Sir Kay.** The seneschal of Arthur's court. He had entire charge of all the domestic arrangements, and was in addition a kind of chief magistrate.

**PAGE 203 – Sir Lancelot.** See page 69.

**Sir Percival.** See page 69.

**PAGE 104 – Seat Perilous.** The seats at the Round Table were all filled but one, which did not bear the name of any knight. This was destined to remain unoccupied until a knight should appear who was free from all stain of sin. "He will achieve many marvellous things, and he alone shall sit in this seat; but many adventures will happen before that comes to pass." Lord Tennyson in *The Holy Grail* thus describes the Seat Perilous:

"In one great hall there stood a vacant chair,  
Fashion'd by Merlin ere he past away,  
And carven with strange figures; and in and out  
The figures, like a serpent, ran a scroll  
Of letters in a tongue no man could read.  
And Merlin call'd it 'The Siege Perilous,  
Perilous for good and ill; 'for there,' he said,  
'No man could sit but he should lose himself.'"

**PAGE 205 – A young man.** This was the young man whom Lancelot had knighted at the abbey.



### A SONG OF EASTER

This poem is a song of the Resurrection as typified in the awakening of nature in the springtime after the sleep of winter, and an appeal to the children to burst forth into songs of praise.

PAGE 207 - **Lily censers.** Censers filled with incense are used in connection with certain forms of worship, while the lily is the flower associated with the season of Easter.

**Death . . . king.** Winter has passed away.

**Crocus.** See page 127.

**Golden catkins.** See page 137.

### THE BELL OF JUSTICE

The original of this story is told in No. CV. of the *Gesta Romanorum*, a collection of mediæval tales. Henry Wadsworth Longfellow has versified the story in *The Bell of Atri*, which should, if possible, be read in class. The story may be compared with *The Sermon of St. Francis* on page 269 of the *Fourth Reader*. Both teach the duty of kindness to dumb animals. See also *Black Beauty's Breaking In* on page 198 of the *Third Reader* and *Beautiful Joe* on page 259 of the same book. Another version of the story is related in *The Book of Legends Told Over Again* by Horace E. Scudder (Houghton).

PAGE 208 - **Little old town.** Atri, an ancient town of Italy, in the Province of Abruzzi.

**A king.** Longfellow calls this king Giovanni, which is in English John.

### A SONG

This poem is one of the songs in *Pippa Passes: A Drama* published in 1841. It is a beautiful little poem expressing utter confidence in God. Everything is beautiful in nature, God is above, therefore "All's right with the world." The story of the little factory-girl Pippa is sympathetically told by Mrs. E. O. Perriam in *The Third Golden Rule Book* in *The Golden Rule Books* (Macmillan).

### THE CHILD'S WORLD

This poem was originally published in 1871 in *Lilliput Lectures* under the title *The World*. The author in the first chapter endeavors to give to children a general idea of the world, and sums up his thought in the verses in the



text. The child looks out over the world and admires and wonders at everything—the water, the wind, the air, and all that grows upon the earth. Then she realizes that she is more than her surroundings, because she can love and think.

The poem as printed in the *Second Reader* differs somewhat from the original in *Lilliput Lectures*. There the last two of the five four-line stanzas read as follows:

“Ah, you are so great, and I am so small,  
I tremble to think of you, World, at all;  
But when I said my prayers to-day,  
My mother kissed me, and said, quite gay:

“‘If the wonderful world is great to you,  
And great to father and mother, too,  
You are more than the Earth, though you are such a dot.  
You can love and think, and the Earth cannot!’”

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### THE SOWER AND THE SEED

This selection is Verses 1-8 of the 13th Chapter of *Matthew*. The parable is explained in Verses 18-23 of the same Chapter. See *The Gospel According to St. Matthew* edited by the Rev. A. Carr in *The Cambridge Bible for Schools and Colleges* (Cambridge Press).

PAGE 216 – **And sat.** The ordinary position of a Jewish teacher.

**In parables.** “Parables differ from fables in being pictures of possible occurrences—frequently of actual daily occurrences—and in teaching *religious* truths rather than *moral* truths.”

PAGE 217 – **By the wayside.** On the narrow paths between the fields.

**Withered away.** There was no depth of soil to support life.

**Thorns.** Weeds, etc.

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### THE GOOD SAMARITAN

This selection is Verses 30-37 of the 10th Chapter of *Luke*. Verses 25-29 should be read as an introduction. See *The Gospel According to St. Luke* edited by F. W. Farrar in *The Cambridge Bible for Schools and Colleges* (Cambridge Press).

PAGE 217 – **Answering.** The question was, “And who is my neighbor?”

**Jerusalem to Jericho.** The distance is about twenty-one miles through a rocky, dangerous gorge.

**Thieves.** Brigands.

**A certain priest.** Canon Farrar says: “His official duties at Jerusalem were over, and he was on the way back to his home in the priestly city of Jericho.

Perhaps the uselessness of his external service is implied. In superstitious attention to the letter he was wholly blind to the spirit. He was selfishly afraid of risk, trouble, and ceremonial defilement, and, since no one was there to know of his conduct, he was thus led to neglect the traditional kindness of the Jews *towards their own countrymen*, as well as the positive rules of the Law and the Prophets."

**A Levite.** Members of the tribe of Levi, who were employed in subordinate service in connection with the temple at Jerusalem.

**PAGE 218 - Looked on him.** Merely to satisfy his curiosity, and then be passed on.

**Samaritan.** An inhabitant of Samaria. He was an alien in the eyes of the Jews, for "the Jews have no dealings with the Samaritans." Under ordinary circumstances even the wounded man would have shrunk from his rescuer.

**Oil and wine.** The ordinary remedies of the time.

**Set him.** It is implied that the Samaritan walked by the side of the beast.

**Two pence.** Enough to pay for the man for several days.

**Do thou likewise.** The question is answered.

## PROSERPINA

Proserpina, or Persephone as she was known among the Greeks, was the daughter of Jupiter (Zeus) and Ceres (Demeter), the goddess of agriculture and harvests. She herself was the goddess of vegetation. She is represented as a young and beautiful girl, who made her home on the slopes of Mount Ætna in Sicily and on the plain of Enna near the mountain. The story of her abduction by Pluto, the god of the underworld, is told in various ways, but in the main the narrative in the text agrees with the usual version.

Pluto had been unable to persuade any of the goddesses to share with him his gloomy throne in Hades, the world after death. One day he happened to see Proserpina playing among her nymphs on the plain of Enna, and resolved to make her his wife by force. He accomplished his object and carried her to the infernal regions, where she became his queen. A reproduction of the famous picture by Shobelt, "The Abduction of Proserpina", is found in *Stories of Old Greece and Rome* by Emilie Kip Baker (Macmillan).

Ceres was inconsolable at the loss of her daughter. She wandered up and down the earth in search of her and left her daily duties neglected. "The rain no longer refreshed the drooping flowers, the grain was parched by the ardent rays of the sun, and the grass all perished, while Ceres roamed over hill and dale in search for Proserpina." Finally she was told by Apollo, the sun-god, that Pluto had carried away her daughter but this did not lessen her grief, as she felt certain that Pluto would never give her up.

But now the suffering on earth became so great that prayers rose from the people to Jupiter entreating him to restore Proserpina to her mother. Ceres joined in the petitions so that Jupiter was moved to pity and consented to the restoration of Proserpina provided that she had eaten nothing during

her stay in the infernal regions. Mercury was sent to bring her back, but just as she was about to ascend to the earth, it was discovered that she had eaten six pomegranate seeds. Pluto would not consent to let her go and Jupiter was compelled to decree that for every seed she had eaten she must spend a month each year in Hades. For the remaining six months she was permitted to remain with Ceres. When she was once more in her mother's arms "the skies became blue and sunny, the grass sprang fresh and green, the flowers bloomed, the birds trilled forth their merry lays, and all was joy and brightness."

In the myth, of course, Proserpina is the personification of vegetation. During the six months that she remains with Ceres, vegetation is flourishing, but during the time she is with Pluto, it lies hidden under the cold ground. Or to narrow the allegory: "Proserpina signifies the seed-grain, which, when cast into the ground, lies there concealed,—that is, she is carried off by the god of the underworld; it reappears,—that is, Proserpina is restored to her mother. Spring leads her back to the light of day." See *Favorite Greek Myths* by Lilian S. Hyde (Heath), *Old Greek Nature Stories* by F. A. Farrar (Harrap), *Stories of the Ancient Greeks* by Charles D. Shaw (Ginn), and *The Age of Fable* by Thomas Bulfinch in *Everyman's Library* (Dent).

PAGE 219 – **Ceres.** Ceres, or as she was known among the Greeks, Demeter, was the goddess of agriculture and harvests. It was she who taught the art of agriculture to mankind. She is represented as riding in a chariot drawn by two dragons. Her worship was general throughout the ancient world.

**Sea nymphs.** The nymphs were minor deities among the ancients. They were generally divided into two classes, sea nymphs and land nymphs. These were said to number over three thousand and to be immortal. No temples were raised in their honor, but simple offerings were made to them.

PAGE 221 – **King Pluto.** When the three sons of the god Saturn, Jupiter, Neptune, and Pluto, rose against him and dethroned him, they divided his kingdom amongst them. Jupiter obtained the heavens and the earth, Neptune the sea, and Pluto the underworld, or the world after death. He was a dark and gloomy god, hard-hearted and ruthless, and as such no temples were raised in his honor, although sacrifices of black bulls and other victims were offered.

**Lighted a torch.** This torch was lighted in the fires of Mount Ætna and was inextinguishable.

PAGE 222 – **The sun-god.** Phæbus Apollo, one of the superior gods. He is represented as mounting his golden chariot in the morning, and during the day driving across the sky. When he reaches the western horizon he and his chariot are received into a golden bowl, which during the night carries them under the earth to the point from which they set out. Of course during the day he would have the chance of seeing everything that took place on the earth.

**Mercury.** The messenger of the gods. See page 250. In the allegory he typifies spring.

**Pomegranate.** A fruit about as large as an orange, with a hard rind, containing a large number of seeds, each covered with crimson, acid pulp.



## THIRD READER

### CANADA! MAPLE LAND!

This is decidedly one of our best patriotic poems. While dwelling on the material greatness of the country, the writer at the same time recognizes that we must go forward not in our own strength, but in that of God, to whom we owe everything of good and great that we have. The verse is serious and dignified, and entirely suited to the elevated plane on which the poem is written. Rudyard Kipling's *Recessional* has a somewhat similar thought.

At the time that the *Third Reader* was published the authorship of this poem was unknown. An inquiry begun in the *Toronto News* early in 1912 brought forth quite a number of interesting letters. The correspondence was finally brought to a close by a letter from the Rev. G. M. Cox of London, Ontario, published in the *News* of August 28th, 1912. The letter is as follows: "Regarding the authorship of the lines beginning *Canada! Maple Land!*, I beg to say that the poem was the work of my late brother, Alfred Beverly Cox, a barrister well known in this city, who died May 1st, 1904. The poem was first published in *The Week* (Toronto) in 1888—I think in December. I never myself saw the number of *The Week* containing the poem, but very soon after publication my brother wrote to me telling me that it had been published, and copying the words for me. So far as I know the poem was published anonymously (possibly some initials were attached). My brother, so far as I know, never alluded afterwards to the poem, or claimed that he was the composer of it, nor have I done so on his behalf. But as I now see that there is a possibility of credit being inadvertently given to the wrong person, and as the persons who wish to know the authorship are people of standing and are evidently acting from the very best of motives, I think it only right that I should make the above statement, even though my late brother was content that his authorship should remain concealed. My brother's letter to me of December 7th, 1888, is in my possession. Any further particulars which it may be in my power to give concerning this matter I shall be glad to supply to you."

PAGE 9—**Hearts that are large.** A kindly, generous spirit.

**Thy fear.** "The fear of the Lord is the beginning of knowledge."—*Proverbs* I. 7.

**Humility.** Not puffed up with pride at the greatness of our heritage.



**Base.** Cowardly.

**Unstained.** There are times in which even the blessings of peace are purchased at too great a price. When it is a case of condoning an absolute wrong then peace is not to be desired.

**Thy name.** "The Lord is my strength and my shield; my heart trusted in Him and I am helped."—*Psalms XXVIII*, 7.

**Shame.** Disgrace brought upon us by our own actions.

**Value our birthright.** See *Genesis XXV*, 29-34.

## THE SHOEMAKER AND THE ELVES

This story is one of the *German Household Tales*, the work of Jacob and Wilhelm Grimm. These two brothers set themselves to collect the folk-tales of Germany and to narrate these in as nearly as possible the exact words of the peasants from whom they obtained them. The collection has frequently been translated into English, the most complete edition being that of Margaret Hunt published in *Bohn's Library* (Bell). An excellent selection is found in *Grimm's Fairy Tales*, edited by James H. Fassett, in *Pocket Classics* (Macmillan). *The Brownies* by Juliana Horatia Ewing in *The Third Golden Rule Book* in *The Golden Rule Books* (Macmillan) may be read as a companion extract to the story in the text.

Horace E. Scudder says of Grimm's *Tales*: "The minds that devised and harbored the stories originally were child-like minds, to whom the world was a much more marvellous place than to modern educated men and women; not, it should be said, more marvellous than it is to the mind which can penetrate below the surface of things and read the wonders of actual nature; but superficially more marvellous, and children still look out on the world with somewhat the same eyes. They do not with their understandings accept these entertaining stories, but they have much the same sort of belief in them that when they are older they will take in the men and women of Shakespeare's dramas; and the exercise of their imagination in thus making real the singular objects presented to them is a healthful one, if it is kept simple and unstrained."

PAGE 11—**The elves.** The elves were "usually imagined as diminutive tricky beings in human form, given to capricious interference, either kindly or mischievous, in human affairs." Here their interest is kindly and beneficial.

## SONG OF THE GOLDEN SEA

This poem was published in 1907 in *The Cornflower and Other Poems*. Mrs. Blewett says: "At noon of an August day, some miles out from Portage la

Prairie, we found ourselves in what our western guide declared was the largest wheat field in the world. The great spaces of ripened grain created a profound impression. We seemed to be looking on a sea of gold, vast, illimitable—a sea that rippled in the wind and sang a psalm of glory all its own. Our train was still in the heart of the wheat country when, at sunset, I wrote the poem.” The picture is one of golden grain and blue sky, and the thought comes that this western land is the source from which the old land shall draw its sustenance.

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## WORK

The lesson of this poem is indirectly expressed by means of concrete examples. The wind, the rain, the bird, and the bee are each busy attending to its own particular work, and bending all its energies towards doing it thoroughly. The thought of cheerfulness in the performance of the work runs through the whole poem.

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## FORTUNE AND THE BEGGAR

This selection is adapted from a translation of one of Ivan Kriloff’s fables. The lesson is, of course, that greediness brings its own reward. The moralizing of the beggar before his meeting with Fortune serves to impress the lesson still more strongly.

PAGE 15 – **Fortune.** Among the ancients Fortuna was worshipped as the goddess of riches and plenty. She is usually represented as carrying a horn from which she pours wealth and honors upon her favorites. The horn is shown in the illustration in the text. The story of the origin of the horn is told in connection with the adventures of Hercules in *Old Greek Nature Stories* by F. A. Farrar (Harrap).

PAGE 16 – **Too heavily.** Fortune was reminding the beggar of his previous reflections.

PAGE 17 – **Tremble.** With eagerness and greed.

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## THE SPRITE

This poem was written at Sheffield, England, in 1886, and subsequently published in 1900 in *Poems: Old and New*. It is an excellent little fairy tale in verse.

PAGE 17 – **Sprite.** A fairy.

PAGE 19 – **A new power.** The sun.

## A CRUST OF BREAD

This selection is taken from Book IV of the *New Education Readers* by A. J. Demarest and William M. Van Sickle. An interesting illustrated account of the various operations from the planting of the seed to the marketing of the grain is given in *Stories of Country Life* by Sarah Powers Bradish (American Book Co.). See also *The Story of a Loaf of Bread* by T. B. Wood in *The Cambridge Manuals of Science and Literature* (Cambridge Press) and *How We are Fed* by James Franklin Chamberlain in *Home and World Series* (Macmillan).

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## TWO SURPRISES

The author of this poem is unknown. The poem itself is founded on a story current in European literature for many hundreds of years. The earliest version is perhaps the story entitled *The Eight Pennies* found in the collection of mediæval tales known as the *Gesta Romanorum*. The hero of this tale supports his family on eight pennies a day, and by means of his superior wisdom finally becomes Emperor of Rome.

PAGE 24 - **Groschen.** The groschen is a German coin worth a little more than two cents.

**In the Father's name.** "For whosoever shall give you a cup of water to drink in my name, because ye belong to Christ, verily I say unto you, he shall not lose his reward."—*Mark IX. 41.*

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## THE RICH MAN AND THE COBBLER

This selection is adapted from a translation from the French of Jean de la Fontaine. The lesson is very similar to that of *The Miller of the Dee* on page 76 of the *Third Reader*.

PAGE 28 - **Crowns.** The French crown varied in value from \$1.50 to \$2.20.

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## THE DROUGHT

This is one of the miscellaneous poems of R. K. Kernighan, better known under his pen-name of "The Khan." It is a prayer for rain uttered during the prevalence of a great drought. While the last two lines of each stanza are cast in the form of a petition, yet the force of the prayer is contained in the descriptions of the sufferings of the fields, the streams, and the animals, owing to the absence of the "sacred rain." *The Song of the Thaw* by the same author

in *A Treasury of Canadian Verse* edited by Theodore H. Rand (Briggs) is a good companion poem.

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### THE EAGLE

This poem first appeared in the edition of Tennyson's *Poems* published in 1851. Below the title is printed the word *Fragment*. "Though a fragment," says Morton Luce, "it brings a fine bit of far-off nature delightfully near to us."

J. A. Henderson in *Birds Shown to the Children* by M. K. C. Scott (Jack) says: "The golden eagle gets his name from the golden-red feathers of his head and neck and legs; but sometimes the color is very dark, almost black. He is found chiefly in Ireland and Scotland, in the high mountainous districts of the mainland and on the islands and sea-coast of the west and north-west. There he is often seen, high up near the summits of the hills and crags, wheeling round and round in slow wide circles, guiding himself by his tail and scarcely moving his broad wings, which are stretched out with the tips a little turned up. The wings may measure more than eight feet from tip to tip and his body is over three feet long." See also *A Book of Birds* by W. P. Pyecraft (Briggs).

**PAGE 31 - Crookèd hands.** See full-page illustration in Scott's *Birds Shown to the Children*. In the first edition of the *Third Reader* "crookèd" was wrongly spelled "hookèd".

**Lonely lands.** The eagle lives in the most inaccessible regions far from human habitation.

**Ringed with.** Surrounded by.

**Wrinkled.** A powerful epithet descriptive of the sea when seen from the distant height above.

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### THE GOLDEN WINDOWS

This selection is taken from *The Golden Windows: A Book of Fables for Young and Old* published in 1906. The book is made up of short fables, many of them forming excellent material either for class reading, or for telling to children. The lesson of *The Golden Windows* is sufficiently obvious. *The Quest* on page 85 of the *Second Reader* contains much the same thought.

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### A SONG OF SEASONS

This poem gives four pictures of the changing seasons, beginning with the bursting of nature into life in springtime and leading up through summer and autumn to the chill of winter. The last stanza contrasts with these pictures



the garden of the heart, which changes cannot affect and where the blossoms of love will last forever.

PAGE 36 - **Catkins.** The furry blossoms of the willow. See *Pussy Willow* on page 243 of the *Third Reader*.

**Adder's-tongues.** Also known as the dog's tooth violet. Mrs. William Starr Dana in *How to Know the Wild Flowers* (Scribner) says: "The sheltered hill-side is already starred with the blood-root and the anemone when we go to seek the yellow adder's tongue. We direct our steps towards one of those hollows in the wood which is watered by such a clear gurgling brook as must appeal to every country-loving heart; and there where the pale April sunlight filters through the leafless branches, nod myriads of these lilies, each one guarded by a pair of mottled, erect sentinel-like leaves." A beautiful colored illustration of the flower is given in Mrs. Dana's *How to Know the Wild Flowers*.

**Fairy frigates.** The clouds resemble miniature men-of-war sailing through the air.

**Woodbine's crimson clusters.** The woodbine is known also as the Virginia creeper. Harriet L. Keeler in *Our Garden Flowers* (Scribner) writes of the woodbine as "the familiar creeping and trailing vine extensively cultivated, and common in its wild state in open woods and thickets, on rich low ground. The autumnal tints are bewitching and bewildering, a confusion of rich scarlet and crimson." The leaves grow in clusters. See also Mrs. Dana's *How to Know the Wild Flowers*. The word means "bending around wood."

PAGE 37 - **In the churches.** Evergreen decorations in the churches at Christmas.

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### A MISER'S TREASURE

This selection is taken from *Lives and Stories Worth Remembering* published in 1904. It is the story of Silas Marner, the central figure in George Eliot's novel *Silas Marner: The Weaver of Raveloe*. All the incidents in the original story that do not bear specifically on Silas and Eppie are here omitted. Dr. Colby says of *Silas Marner*: "The theme of this story is, of course, the life of Silas himself. It is the story of his affection, his trustfulness, his ignorance; of his loss of faith in God and man through the treachery of a false friend and the ignorance and narrowness of the whole community; of the dwindling of his life when it is no longer fed from the sources of human affection and fellowship and the worship of an unseen goodness; and of its growth again, of his restoration to life through the coming of the little child, whose helplessness and love and expanding life bring him once more into natural relations with the world about him." A good school edition of *Silas Marner*, edited by Edward L. Gulick, is found in *Pocket Classics* (Macmillan). See also *Silas Marner* edited by J. Rose Colby in *Twentieth Century Text-Books* (Appleton) and *Silas Marner* edited by W. L. Cross (American Book Co.).

### DRIFTED OUT TO SEA

A similar selection containing much the same thought, and which may with advantage be read in class, is *Whitewaters* by Charles G. D. Roberts published in *The Book of the Native* (Page). In this poem the captain of a fishing vessel coming up the Bay of Fundy sees a cat drifting out to sea in an old boat. His humanitarian instinct compels him to put about to rescue the cat, even at the risk of not making port that night. When he overhauls the boat, he finds his own baby boy lying asleep in the bottom of the crazy craft. Somewhat the same type of story is told in prose by the same author in *Captain Joe and Jamie* in *Earth's Enigmas* (Page).

**PAGE 43—Golden Gates.** According to the Greek mythologists, at the dawn of day, Phoebus Apollo, or Helios, the god of the Sun, mounts his chariot, and passes through the "golden gates" of the east, which are opened for him by Aurora, the goddess of the dawn, on his daily journey across the world. See the story of Phæton in *Stories of Old Greece and Rome* by Emilie Kip Baker (Macmillan) and in *Favorite Greek Myths* by Lilian S. Hyde (Heath).

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### THE DAISY AND THE LARK

This selection is one of Hans Christian Andersen's *Fairy Tales*, the publication of which was begun in 1835 and continued at intervals for thirty-seven years. They have been translated into English by various writers and published in numerous editions. A good selection is found in *Danish Fairy Legends and Tales*, edited by Sarah C. Brooks, in *Pocket Classics* (Macmillan). The story in the text is somewhat abridged from the original translation, but nothing essential is omitted. The daisy is described on page 217 and the lark on page 229.

Horace E. Scudder says: "It may be said without exaggeration that Andersen truly represents creative childhood in literature. The power of animating dumb and inanimate objects is a common property of childhood, which not only invests the simulation of life with life, making dolls real people, but turns the most unlikely objects into the puppets of imagination; a stick becomes a horse if one only rides it, and spools are made lively *dramatis personæ*. What every child is likely to do in this way, Andersen does with delightful art, and a darning-needle, a top, a ball, the flower of the field, all have an active and consistent life that springs from a thoroughly artistic sense in the mind of their creator. It is this nice sympathy held by Andersen with the peculiar phase of childhood which makes his writings so eminently fitted for the reading of children; in entering his world they do not pass out of their own but enlarge it, for by the means of his art they are introduced to the larger art of imaginative literature." Andersen's stories always have a moral purpose, but for the most part the story is able to point its own moral without giving direct expression to it.

## THE SPLENDOR OF THE DAYS

This poem was published in 1907 in *The Cornflower and Other Poems*. Mrs. Blewett says: "This is a pen picture of a favorite playground on an Ontario homestead, as it looked in that lovely season called Indian Summer. The farmer had broken our ragged old meadow, and had planted it with corn. The children led me out to view what they sadly called 'their plowed up playground.' 'Poor meadow!' I said to them, 'the farmer took its green cloak away that it might wear a grand golden one; then he took that and left it naked with the mist and sun.' They clamored that I should put what I had told them into a real story, a story that 'rhymed.' This I have done, and because they love it other children may love it too." The poem is a picture of the autumn days of October, when the harvest has been gathered in and the woods are turning crimson and brown. Although the ground is stripped bare and the hills and lakes are seen through a hazy autumn light, yet the cricket chirps gaily and there is a happy feeling of the fulfilled promise of spring and summer.

PAGE 48 - **Crickets.** See page 47.

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## BEFORE THE RAIN

This poem gives a picture of a dull and misty morning when the sun, shining through the mist rising from the earth and the sea, spreads a purple light over everything. The leaves of the poplars turn, showing the white, a silvery underside, the heads of the grain bent downwards, and at last the lightning flashes through the bursting storm.

PAGE 49 - **Vapory amethyst.** Purple haze.

**Fens.** Low-lying land covered either wholly or partially with water in which grew coarse grasses or weeds.

**Dipping the jewels.** See *The Story of a Drop of Water* on page 170 of the *Second Reader* and also *Nature Study and the Child* by Charles B. Scott (Heath).

**White of their leaves.** C. E. Smith says: "In the old Greek legends we read that Hercules won a victory over Kakos on Mount Aventine. On the mountain grew a thick grove of poplar trees, and Hercules, overjoyed with his triumph, bound a branch of the graceful leaves around his brow as a sign of triumph. Soon afterwards he went down into the infernal regions, the place of tears and gloom, and when he came back to earth it was seen that the upper side of his leafy garland was darkened with the smoke of Hades, but that the under-side of the leaves had been washed silver-white with the sweat which streamed from his brow. Ever since that day the leaves of the poplar grow white on the underside." See *Myths and Legends of Flowers, Trees, Fruits, and Plants* by Charles M. Skinner (Lippincott). A colored illustration of the poplar is given in *Trees Shown to the Children* by Janet Harvey Kelman (Jack).



## WEBSTER AND THE WOODCHUCK

This selection is taken from *Thirty More Famous Stories Retold* by James Baldwin published in 1905.

Daniel Webster was born at Salisbury, New Hampshire, on January 18th, 1782. He was a very delicate boy and as a consequence was allowed to do much as he pleased. He studied at home and in the common schools of the neighborhood, and was then sent to Phillips Exeter Academy. He entered Dartmouth College in 1797, and graduated in 1801, having almost entirely paid his own way through college by teaching during the vacations. In 1804 he went to Boston and was called to the bar. He immediately began the practice of his profession and rose rapidly to eminence. In 1812 he was elected to the House of Representatives, where he strongly opposed the war against Great Britain. From this time until his death Webster was one of the most powerful forces in United States politics. His supremacy as an orator was undisputed, while his acute legal mind and unrivalled grasp of affairs of state gave him an influence greater perhaps than that exercised by any other statesman of his time. In 1828 he was elected to the federal Senate from Massachusetts, and continued a member of that body until 1841, when he became Secretary of State. While holding this position he negotiated with Lord Ashburton the treaty which bears the name of the latter. In 1844 he was again elected to the Senate and remained a member of that body until 1850 when he again became Secretary of State. In 1852 he was a candidate for the presidential nomination of his party, but, to his bitter disappointment, he was rejected. He died October 24th, 1852. See *Four Great Americans* by James Baldwin (American Book Co.) and *The Story of the Great Republic* by H. A. Guerber (American Book Co.).

The woodchuck, or ground-hog, is described fully with a full-page illustration in *Modern Nature Study* by Sidney Silex and O. J. Stevenson (Macmillan). The authors say: "In color he has no markings. His coat is generally reddish-brown, tinged with brown on the top of the head, on the tail and on the feet. His color, however, varies with his surroundings, ranging from yellowish-gray to brownish-black. The most noticeable features in his appearance are the large eyes, prominent teeth, floppy and clumsy body, and awkward gait. As his second name indicates, he is entirely a ground animal, and is, in fact, a big ground squirrel, the next of kin to the chipmunk. The woodchuck lives entirely on vegetable food, fresh clover being the staple of his fare. Sometimes, however, the farmer's garden comes under tribute, in which case the vegetables, more especially the peas, suffer severely. He is chiefly nocturnal in his habits, and, being slow of foot, will not venture far from the mouth of his stronghold, the burrow, during the day." See also *Wild Neighbors* by Ernest Ingersoll (Macmillan) and *Stories of Little Animals* by Lenore Elizabeth Mulets in *Princess Series* (Page).

PAGE 50 - **Ezekiel.** Ezekiel Webster, who was two years older than Daniel, graduated from Dartmouth College, studied law, and was called to the bar of New Hampshire. He became an eminent lawyer and served for a time in the legislature of his native State. In 1829 he dropped dead while conducting a



case in open court. See *An American Book of Golden Deeds* by James Baldwin (American Book Co.).

PAGE 51 – **Hold a court.** Ebenezer Webster, the father of Ezekiel and Daniel, was at this time judge of the Court of Common Pleas of his county. He was an old soldier of the French-English wars and had taken part in the Revolutionary War, attaining the rank of colonel of militia. Afterwards he was for several terms a member of the State Legislature.

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### THE FAIRIES OF CALDON LOW

According to the common belief fairies were of two kinds, those who spent their time in tormenting and injuring human beings and those who took a delight in doing good to mankind whenever they had a chance. The fairies in the poem are of the latter class. The story is one of almost numberless similar stories current among the peasantry in various parts of England.

PAGE 53 – **Caldon Low.** Caldun Hill.

PAGE 54 – **Fairies danced.** Dancing in a ring to the accompaniment of music was supposed to be a favorite amusement of the fairies.

PAGE 55 – **Dank.** Damp.

**Croft.** A small piece of enclosed land beside a dwelling-house, used for pasture or tillage.

PAGE 56 – **A brownie.** W. J. Rolfe says: "A brownie is described in Keightley's *Fairy Mythology* as 'a personage of small stature, wrinkled visage, covered with short curly brown hair, and wearing a brown mantle or hood. His residence is the hollow of an old tree, a ruined castle, or the abode of man. He is attached to particular families, with whom he has been known to reside even for centuries, threshing the corn, cleaning the house,' etc. He likes a nice bowl of cream or a piece of fresh honeycomb left for him in a corner, but is strangely offended by a gift of clothing. The brownie is particularly associated with Scotland, though he figures in some English stories also."

PAGE 57 – **Prithee.** I pray thee.

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### THE LAST LESSON IN FRENCH

This selection is adapted from a translation of one of the tales, *La Dernière Classe*, in a volume of short stories entitled *Contes du Lundi* published in 1873. Another version of the story is given in *The Golden Door Book* in *The Golden Rule Series* (Macmillan).

By the peace of Frankfort-on-Main which concluded the Franco-German War of 1870-71, France was compelled to give up to Germany Alsace and a part of Lorraine. These districts had belonged to France for several hundred

years, and their surrender was a bitter humiliation. Germany, on her part, held the confiscation to be a military necessity, on account of the two strongly fortified cities, Strasburg and Metz. A short time after the two provinces had been handed over, an edict was issued by the German government compelling the use of the German language alone in the schools, and prohibiting the use of French. The story in the text relates the scenes that happened in one school when the edict came into force.

**PAGE 57 – The Prussians.** Prussia was the leading kingdom in the war with France. During the war the King of Prussia was crowned Emperor of the newly formed German Empire, the coronation taking place at Versailles, near Paris.

**Defeats.** The whole course of the war was disastrous for France.

**PAGE 59 – Berlin.** At the organization of the German Empire Berlin, in Prussia, became the capital.

**PAGE 61 – Vive la France.** “Long Live France.”

### THE BROOK SONG

This poem was published in 1901. In it the poet imitates the happy spirit of children at play, running along hand in hand and laughing at any little mishap or fancies by the way. Then in the fourth stanza he changes to the effect upon a boy's spirits of the “gurgle and refrain” of the little stream flowing happily along. In closing he prays to the brook to exercise a restful influence on the boy grown to manhood and to bring back to him the dreams of his youth. The poem may be compared with Tennyson's *The Brook* on page 276 of the *Third Reader*.

### THE BETTER LAND

This poem was published in 1828 in *Poetical Works*. The 21st and 22nd Chapters of *Revelation* should be read in connection with the last stanza. A recent writer says: “Although Mrs. Hemans was a somewhat sentimental poet, and inclined to dwell too much on the gloomy side of life, a good many of her pieces are likely long to endure, and none more likely than *The Better Land*. The sentiment is natural and unstrained, and, as it touches with dramatic intensity the longing of every feeling heart, it is no wonder that it has so long enjoyed popular favor.”

**PAGE 63 – Orange.** The blossoms of the orange tree are white and fragrant **Blows.** Blooms.

**Myrtle.** The myrtle has shining evergreen leaves.

**Feathery.** Compare Tennyson's line in *Enoch Arden*: “The slender coco's drooping crown of plumes.”

PAGE 64 – **Starry wings.** The birds of the tropics are noted for their brilliant plumage. See *Bird-Life* by Frank M. Chapman (Appleton).

**Sands of gold.** The bed of the river Pactolus in Asia Minor was said to have been of golden sand. See page 57.

**Sorrow and death.** “And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow nor crying, neither shall there be any more pain; for the former things are passed away.”—*Revelation XXI. 4.*

### CAEDMON

This selection is taken from *Lives and Stories Worth Remembering* published in 1904. The original title is *A Shepherd Who Became a Singer*. An interesting illustration of the ruins of the ancient monastery of Whitby accompanies the text.

Cædmon lived during the seventh century and was probably of Celtic origin. Following the miracle related in the text, he was received into the monastery and became a monk. He lived there for many years, engaged in the production of his poems, and died unexpectedly about 670. After his death, by general consent of his countrymen, he was recognized as one of the saints of the church. A modern cross in the churchyard of the parish church near the ruins of the monastery commemorates Saint Cædmon. See *The History of Early English Literature* by Stopford A. Brooke (Macmillan).

PAGE 65 – **Whitby.** Whitby, in Yorkshire, is beautifully situated at the mouth and on both banks of the River Esk. The old town stands on the steep slope above the river, and a long flight of steps leads up to the ruins of the monastery. In 657 Hilda, a grandniece of Edwin, King of Northumbria, founded this monastery for the religious of both sexes, and governed it as abbess until her death. It was she who recognized the miraculous gift of Cædmon, and commanded him to become a monk.

PAGE 66 – **A beautiful song.** The song, translated into modern English, is as follows:

“Now must we praise  
The Guardian of Heaven’s Kingdom,  
The Creator’s might  
And His mind’s thought;  
Glorious father of men!  
As of every wonder He,  
Lord Eternal,  
Formed the beginning.  
He first framed  
For the children of Earth  
The heaven as a roof;  
Holy Creator!  
Then mid-earth  
The Guardian of Mankind.

The eternal Lord  
 Afterwards produced  
 The earth for men,  
 Lord Almighty."

PAGE 67 — **The songs he wrote.** It was only on sacred subjects that he could sing; on all other subjects his gifts deserted him.

## THE BLUEBELL

The bluebell, one of the prettiest of the wild flowers, is common in all parts of Scotland and England. C. E. Smith in *Flowers Shown to the Children* by Janet Harvey Kelman (Jack) says: "The five petals of the flower are joined together with a beautiful bell. This bell is divided round the mouth into five pointed scollops, and when you look into the mouth of the bell you can see the yellow heads of the five stamens and the three cornered top of the seed-vessel. The flowers grow singly, on many very slender stalks which branch from the main stem. The green calyx-cup behind the bluebell is curiously marked with raised lines. It is deeply divided into five sharp green points, which stand out like the rays of a star at the back of the bluebell." A beautiful colored illustration of a field of bluebells is found in *Gardens in Their Seasons* by C. Von Wyss (Macmillan).

The lesson of *The Bluebell* may be compared with that of *The Great Stone Face* on page 400 of the *Fourth Reader*. Charles Doyne Sillery's *The Scottish Bluebells* may be read in connection with the poem.

"Let the proud Indian boast of his jessamine bowers,  
 His pastures of perfume and rose-covered dells;  
 While humbly I sing of those wild little flowers,—  
 The bluebells of Scotland, the Scottish bluebells.  
 Wave, wave your dark plumes, ye proud sons of the mountains,  
 For brave is the chieftain your prowess who quells,  
 And dreadful your wrath as the foam-flashing fountain,  
 That calms its wild waves 'mid the Scottish bluebells.  
 Then strike the loud harp to the land of the river,  
 The mountain, the valley, with all their wild spells;  
 And shout in the chorus, for ever and ever,—  
 'The bluebells of Scotland, the Scottish bluebells.'

"Sublime are your hills when the young day is beaming,  
 And green are your groves with their cool crystal wells,  
 And bright are your broadswords, like morning dews gleaming  
 On bluebells of Scotland, on Scottish bluebells.  
 Awake! ye light fairies that trip o'er the heather,  
 Ye mermaids arise from your coralline cells;  
 Come forth with your chorus, all chanting together,—  
 The bluebells of Scotland, the Scottish bluebells.  
 Then strike the loud harp to the land of the river,  
 The mountain, the valley, with all their wild spells;  
 And shout in the chorus, for ever and ever,—  
 'The bluebells of Scotland, the Scottish bluebells.'"



PAGE 68 – **Chalice.** Cup.

**Are loved.** See *The Scottish Bluebells*, quoted in the Introduction.

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### LULLABY OF AN INFANT CHIEF

This is one of Sir Walter Scott's miscellaneous songs, published in 1815. It carries us back to the days of chivalry. The singer is evidently the nurse crooning a song to the heir and in it telling him of the estate to which he is born. His father is a knight and his mother a worthy companion of such a man. As far as the eye can see stretch the lands to which he is heir. At the sound of the bugle many would rouse themselves to defend their young chieftain. Now he must rest while he may, because, when he has grown to manhood his sleep will often be broken by the sound of the trumpet and drum calling him to take part in the strife.

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### THE MINSTREL'S SONG

This selection is taken from *Mother Stories* published in 1900. In the original the story is prefaced by the motto: "The child must listen well if he would hear." The thought running through the story is that nature is the best teacher. Harmonius hears the songs sung by the wind, the brook, and the bird, and so absorbs them that when he comes to play before the queen, she at once recognizes the three singers in nature who had inspired his wonderful song.

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### THE USE OF FLOWERS

In this poem the writer points out that many of the most useful and necessary things in life have nothing pleasant or attractive about them. But the Creator, in his loving care for man, has caused the flowers to grow that they may delight and comfort him and whisper to him a message of hope when his faith is dim.

PAGE 75 – **Lotus-flower.** Probably the Lotus of the Nile, with its magnificent white flowers, is here referred to.

**Rainbow light.** Beautiful with all the colors of the rainbow.

**Whoso careth.** See *Matthew VI. 26*.

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### THE MILLER OF THE DEE

The specific lesson taught in this poem is contentment with one's lot. A prose version of the story is given in *Fifty Famous Stories Retold* by James

Baldwin (American Book Co.). The music is found in *Favorite Songs and Hymns* by J. P. McCaskey (American Book Co.).

PAGE 76 – **The river Dee.** A river in England flowing into the Irish Sea.

**King Hal.** Henry VIII of England.

PAGE 77 – **Fee.** Possession.

### THE STORY OF MOWEEN

This selection appeared originally in *The Outlook*, a magazine published in New York. Moween is the Indian name for the bear. See *Natural History* by Alfred H. Miles (Dodd).

PAGE 80 – **Sugarings off.** The boiling of the maple sap into sugar is generally the occasion of a festive gathering. See *Stories of Country Life* by Sarah Powers Bradish (American Book Co.). A capital description of a “Sugaring-off” is given in *The Man from Glengarry* by Ralph Connor (Westminster Co.).

### A HINDU FABLE

This poem is classed among the author's *Fairy Tales, Legends, and Apologues*. As originally published it bore the title *The Blind Men and the Elephant*, with the sub-title *A Hindoo Fable*. The following “Moral”, omitted in the text, was attached by the author:

“So oft in theologic wars,  
The disputants, I ween,  
Rail on in utter ignorance  
Of what each other mean,  
And prate about an elephant  
Not one of them has seen.”

PAGE 81 – **Hindustan.** The original has “Indostan”.

### THE BOY MUSICIAN

This selection was adapted by the editors of *Brooks's Readers* (American Book Co.) from an article by Bertha Leary Saunders, that appeared originally in *Music and Childhood*, a magazine published in Chicago.

Wolfgang Amadeus Mozart was born at Salzburg, Germany, January 27th, 1756. He was educated by his father, a violinist in the service of the Archbishop of Salzburg. When he was five years of age he took lessons on the harpsichord with his sister Marianne, four years his senior, and a year later

he composed pieces of his own. In 1762 his father took him and his sister on a concert tour, during which he visited nearly all the courts of Germany. From 1763 to 1767 he constantly appeared in public in Germany, France, Holland, and England, everywhere being received with admiring applause. In 1767 he composed an opera, and in 1769 went with his father to Italy, with the object of continuing his musical education. In the next year he composed an opera which was produced with great success at Milan. In 1771 he returned to Salzburg, but his happiest days were over. His patron, the Archbishop, died, and his successor was both hard and unsympathetic; he did not wish to part with Mozart but he would not pay him enough to live upon. Trouble followed trouble. The people, eager to hear the boy, were indifferent to the grown man; pupils were difficult to obtain. In 1781 he settled in Vienna, and in the next year, married Constance Weber. His wife, though kind and sympathetic, was as careless as he about money-matters, and they were soon deeply in debt. His operas, while they added to his fame, did not bring much financial return, and an exaggerated sense of honor forced him to decline a lucrative offer from the King of Prussia, because he felt that he should not leave the service of the Emperor of Austria who had been kind to him. He overworked himself, and died of fever at Vienna, December 5th, 1791. The next day he was hurriedly buried in a pauper's grave, the place of which is unknown. An interesting account of Mozart is given in *Stories of Great Musicians* by Katharine Lois Scobey and Olive Browne Horne (American Book Co.). The book has a reproduction of a picture of the bronze statue of the composer, called "Mozart as a Child". See also *A Day with Wolfgang Amadeus Mozart* by May Byron (Hodder).

The illustration in the text represents Mozart and his sister playing before the Empress of Austria. While in Vienna the children were great favorites at court and were frequently asked to play by the empress. Scobey and Horne's *Stories of Great Musicians* has an interesting note: "Wolfgang was not at all spoiled by the praise he received. He did not think of the empress as a sovereign. To him she was only a kind loving friend. Sometimes he would spring into her lap, throwing his arms about her neck and kissing her. The empress had a little daughter called Marie Antoinette, who afterwards became queen of France. One day, at the palace, Wolfgang was playing with her. He slipped on the polished floor and fell. Marie Antoinette helped him to his feet. 'You are very kind and I will marry you,' he said. Before the Mozart children returned to Salzburg, the empress sent them each a present. To Anna she gave a beautiful white silk dress. Wolfgang's gift was a lilac-colored suit, trimmed with bands of gold braid. He often wore this suit when he played at concerts. With his powdered curls, bright knee buckles and little sword, what a picture he must have made!"

**PAGE 83 - His father.** Leopold Mozart was a violinist of some repute, a strikingly handsome man, and of a very kindly disposition.

**His sister.** Her name was Marianne, but she is called indifferently Marian, Maria and Anna.

**PAGE 85 - Herr Mozart.** Mr. Mozart.

**Second violin.** An easier part to play than first violin.

**PAGE 86 – Piece of music.** This music was sung by the choir of thirty voices of the Sistine Chapel, in the Vatican, the palace of the Pope. It is the rule of the chapel that only members of the choir shall have copies of this music; all others are forbidden even to copy it.

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### THE SPARROWS

In this poem the writer tells the story of a pretty custom among the Norwegian children, who glean the last handfuls of grain from the harvest fields and save them for Christmas cheer for the sparrows that stay through the long winter. As this brings so much happiness alike to the children and the birds, the writer thought that the children in this country would like to know about the kindly custom. The poem specifically teaches kindness to the birds.

J. A. Henderson says: "The sparrow is very bold, fearless, and clever, but he is watchful and suspicious where human beings are concerned. Although he is constantly about our doors, and his cheerful chirping may be heard at any hour of the day, he does not make friends with man and trust him, as do the robin and others of our favorites. Sparrows are fond of company, however, and do all their business, except nest-building, in little crowds, talking and arguing all the time. In the autumn when the grain is ripening they go in large parties to the fields. They are fond of grain and seeds of all kinds, and that is what they live on most of the year." An excellent colored illustration of the house sparrow is found in *Birds Shown to the Children* by M. K. C. Scott (Jack). See also *Birdcraft* by Mabel Osgood Wright (Macmillan) and *A Book of Birds* by W. P. Pyecraft (Briggs).

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### THE TIME AND THE DEED

This poem was published in 1907 in *The Cornflower and Other Poems*. The writer shows very happily the worth of a kindly deed quickly done, and the value of putting off forever the doing of a selfish act that may cause pain.

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### THE FLAX

This selection is one of Hans Christian Andersen's *Fairy Tales* published between 1835 and 1872. See page 81. As is the case with a large number of the tales, the author aims to teach a lesson, although this lesson is derived from the story rather than specifically taught.

Charles M. Skinner in *Myths and Legends of Flowers, Trees, Fruits, and Plants* (Lippincott) relates an interesting legend connected with the flax:



"Hilda, the earth goddess, having taught to mortals the art of weaving flax, revisits us twice in the year, emerging from her cave near Nuterlassen, in the Tyrol, and going about to see if the people are still profiting from her instruction. She comes in answer to the summer's call, when the flax is putting out its blue, and her first concern is to know if enough has been planted. In winter she looks to see if the women have flax enough for spinning on their distaffs, or if there are hints of a proper industry in the fresh linen of the household. If she fails to find these tokens it means that the family is thriftless, lazy, or unfit, and she inflicts punishment by blighting the next year's crop." The story of how Hilda gave the flax to the world is told in *Stories of Country Life* by Sarah Powers Bradish (American Book Co.). See also *The Book of Nature Myths* by Florence Holbrook (Houghton).

In Canada and the United States the flax is grown mainly for the seed, from which linseed oil is extracted; but in the old country, particularly Belgium, Holland, Denmark, and Ireland, the flax fibre is spun and woven into the finest of linen, thread, and twine. The various processes connected with the making of linen and paper are told in an interesting way in *How the World is Clothed* and *How the World is Housed* both by Frank G. Carpenter (American Book Co.). An exceptionally valuable chapter on the manufacture of linen from flax is found in *Shelter and Clothing* by Helen Kinne and Anna M. Cooley (Macmillan). See also *How We Are Clothed* by James Franklin Chamberlain in *Home and World Series* (Macmillan). The story of the manufacture of flax into linen is fully told in the former book.

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### JEANNETTE AND JO

This poem has much the same lesson as a number of other selections in the *Third Reader*—the importance of looking on the bright side of things. A contented youth is the best preparation for a peaceful old age. James Whitecomb Riley's *Whatever the Weather May Be* published in *The Golden Key Book* in *The Golden Rule Series* (Macmillan) may be read in this connection.

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### THE MAID OF ORLEANS

This selection is taken from *Little Stories of France* published in 1906. The story told in the text is in some places not strictly accurate, but in the main it gives a true picture of the maid and the work she accomplished.

Although Henry V of England had won a great victory at Agincourt, yet it was without immediate results. In 1417 Henry led an expedition into Normandy, and in two years the whole of the Duchy was in his hands. The two factions into which France was divided—the Armagnacs and the Burgundians—now made an effort to unite against the common enemy, and a conference was arranged. The Armagnacs were led by Charles, the eldest son

of the mad king of France and the Burgundians by Duke John. At the meeting the Duke of Burgundy was treacherously assassinated by the Armagnacs, thus throwing the Burgundians into the arms of the English. Led by Philip, the eldest son of the murdered duke, they entered into an alliance with England, the immediate result of which was the treaty of Troyes. By this treaty it was agreed that Henry was to marry Catherine, the daughter of the French king, and that, on the death of his father-in-law, he was to succeed to the throne. This arrangement was welcomed by the whole of northern France, particularly by the city of Paris, but was violently opposed in the south, where the people still remained loyal to their ancient kings.

When Henry V died he was succeeded by his son Henry, a baby nine months old. A few weeks later the old king of France died also, and the infant Henry was proclaimed king in his stead. Under the Duke of Bedford, the uncle of Henry VI, the alliance between the English and Philip, Duke of Burgundy, was renewed and extended to include other powerful nobles. The north was quite content to acknowledge Henry, but in the south the Armagnacs proclaimed Charles as king, and took up arms to support his claim. Charles was lazy, cowardly, and treacherous, and made little headway in his efforts to obtain the throne of his father. It was in 1428, when the English and Burgundians were putting forth supreme efforts to crush him, that Joan of Arc appeared.

Joan of Arc was born about 1411. Even when very young she was given to long spells of silence and spent much of her time in solitude and prayer. At the early age of 13, according to her own account, she first heard the "voices" and very soon afterwards she became convinced that she was divinely commissioned to drive the English from France. "It was enthusiastic belief in her divine mission that moved Joan of Arc. It was trust in her as God's agent of deliverance that filled the soul of France with new spirit, and unnerved her foes with superstitious fears." An excellent book dealing with the Maid of Orleans is *The Story of Joan of Arc* by Andrew Lang in *The Children's Heroes* series (Jack). See also *Stories of Old France* by Leila Webster Pitman (American Book Co.), *Heroes of the Middle Ages* by Eva March Tappan (Harrap), *Historical Tales: French* by Charles Morris (Lippincott), and *The Third Golden Rule Book* in *The Golden Rule Books* (Macmillan).

The illustration in the text was painted by Jean Auguste Dominique Ingres (1778-1867). The full title is "Joan of Arc assisting at the Consecration of Charles VII, in the Cathedral of Rheims." It was painted for the gallery of Versailles, but is now in the Louvre in Paris. The figure, the maid's squire, standing immediately behind the kneeling priest, is said to be a portrait of the artist himself. See *Ingres* by A. J. Finberg in *Masterpieces in Colour* series (Jack).

**PAGE 98—Domrémy.** A village on the Meuse in the eastern part of France. The house in which Joan of Arc lived is preserved as a national memorial and opposite it is a monument, surmounted by a colossal bust of the heroine.

**Jeanne d' Arc.** The correct name of the maid was Jeanneton Darc, but she was afterwards known in France as Jeanne d' Arc, and in England as Joan of Arc. In France she is also known as *La Pucelle*, the Maid.

**Day by day.** At her trial Jeanne strongly objected to being called a shepherd-

ess, although she admitted that occasionally she had tended her father's sheep.  
**The English.** It was not the English but the Burgundians who raided the vicinity of Domrémy.

**Orleans.** The city is situated on the right bank of the Loire, which separated northern from southern France. It commanded one of the few bridges that at that time spanned the river, and was the natural gateway to the south. Its capture would have been fatal to the hopes of Charles.

**Dauphin.** The title given to the heir to the crown of France. At this time Charles had been proclaimed king, but as he had not been crowned, he was still called the Dauphin. "The name *Dauphin* (Dolphin) was given, for some reason unexplained, to Guigo, Count of Vienne, in the 12th century, and was borne by succeeding counts of Vienne. In 1349, Dauphiny was bequeathed to Philippe de Valois, King of France, on condition that the heir of the crown should always hold the title of *Dauphin de Viennois*."

**Rheims.** At this time Rheims, about 100 miles north-east of Paris, was in the hands of the English. When Clovis, the first king of France, was converted to Christianity and was baptized, the story goes that a dove descended from heaven, bearing a small vial of holy oil, (*sainte ampoule*) which was placed in the hands of Saint Remy to be used in anointing the king at his coronation. When Saint Remy died, the holy oil was placed in his tomb, where it was found some four centuries later by the Archbishop of Rheims. From that time the kings of France were anointed with this holy oil, and as the dove had descended at Rheims and as Saint Remy was buried there, it grew into a custom to crown the kings of France in that city. In fact, the coronation was not considered legal if it did not take place at Rheims. During the Great War the Cathedral of Rheims was almost totally destroyed.

**So poor.** This is not quite accurate. Joan's father was a peasant proprietor, and was in easy circumstances.

**Kind neighbors.** The governor of the district provided her with an escort of six men-at-arms, and gave her a letter to the king.

PAGE 100 - **Free lances.** Companies of "free companions." They served under no particular commander, but waged war on their own account.

**A certain church.** The sword is said to have been found exactly as Jean had described it, behind the altar in the chapel of St. Catherine de Fierbois at Chinon, in a coffer that had not been opened for twenty years.

PAGE 101 - **Troyes.** A town on the left bank of the Seine, about 90 miles from Paris.

PAGE 102 - **Was crowned.** This was the turning point in the career of Charles. From this time, instead of being the leader of a mere faction, he was the King of France, by the Grace of God, and could claim the obedience of all Frenchmen.

**She stayed.** From this time the influence of Joan declined. She became a mere military leader and was no longer capable of rousing the enthusiasm of the army. She made many blunders in leadership, and in an unsuccessful attack on Paris, was wounded in the thigh. She was besieged by the English and Burgundians in the town of Compiègne, and in a sortie was captured by



the Burgundians, who handed her over to the English. She was burned at the stake in Rouen, May 30th, 1431.

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## BIRDS

In this poem the writer so happily describes the birds as beautiful things, living wherever man lives, dwelling in the trees and on the ground, building their nests among blossoms or in desolate places, and coming at all seasons of the year, that, while no lesson is directly drawn, the whole impression is that the Creator has placed them upon the earth to give happiness to man.

PAGE 103—**Heather**. See page 144.

**Brake**. Thicket.

**Sweet-flags**. Generally known as the sweet rush, an aquatic plant.

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## THE OWL

This poem is one of Tennyson's earliest efforts and was published in 1830 in *Poems, Chiefly Lyrical*. Morton Luce says: "There is something Shakespearean about the first part. The poem exhibits Tennyson's fondness for animate nature. Henceforth he will repeat in verse the notes of other and sometimes sweeter birds." It is related of the poet that "one night when sitting by the open window in his own particular attic at Somersby, he heard and answered the cry of a young owl, which thereupon came nestling up to him, fed out of his hand, and finally took up its abode with the family." There are in all fifteen references to the owl in Tennyson's poems.

The owl referred to in the poem is the barn-owl, known also as the white-owl and the screech-owl. J. A. Henderson says: "He has been called so, because he likes to live in barns, where rats and mice come for grain; and the barn-owl lives mostly on rats and mice. Instead of a barn he sometimes chooses a belfry-tower, or an ivy-clad ruin or perhaps a hollow tree. He sits upright, sleeping, all day, but on the slightest sound an eye is opened, and if a mouse moves in the half-dark barn, he drops on it silently and seizes it with his talons. Then he swallows it whole. He sometimes eats small birds and at night they are afraid of him; but if he goes out in daylight, they often chase and annoy him. His under plumage is pure white; his tawny back too is spotted with white and his face is white. His face is heart-shaped when he is awake, but becomes much longer and narrower when he is seated on his perch with closed eyes." A colored illustration of the barn-owl is given in *Birds Shown to the Children* by M. K. C. Scott (Jack). See also *A Book of Birds* by W. P. Pyecraft (Briggs).

PAGE 103—**His five wits**. Probably his five senses.

PAGE 104—**Roundelay**. A song in which the first strain is repeated.



## IKTOMI AND THE COYOTE

This selection is taken from *Old Indian Legends* published in 1901. The stories are concerned with the Dakota Indians, the larger number relating to Iktomi. The author says: "Iktomi is a wily fellow. His hands are always kept in mischief. He prefers to spread a snare rather than to earn the smallest thing with honest hunting. Why! he laughs outright with wide open mouth when some simple folk are caught in a trap, sure and fast. He cannot help being a little imp. And so long as he is a naughty fairy, he cannot find a single friend. No one helps him when he is in trouble. No one really loves him. Those who come to admire his handsome beaded jacket and long fringed leggings soon go away sick and tired of his vain, vain words and heartless laughter."

A good collection of similar stories relating to our Canadian Indians is found in *Thirty Indian Legends* by Margaret Bemister (Macmillan). See also *Indian Folk Tales* by Mary F. Nixon-Roulet (American Book Co.) and *Legends of the Red Children* by Mara L. Pratt (American Book Co.).

PAGE 104—**A coyote.** Mabel Osgood Wright in *Stories of Birds and Beasts* (Macmillan) tells the Indian story of the coyote. She says: "There were some smaller wolves, who were less savage and less swift of foot than their brothers, more doglike and talkative, who babbled the secrets of the tribe and liked to hang about the homes of House People, rather than live in woods or caves. The larger wolves disliked them, because they were afraid lest they should tell tribe secrets; so they turned these small ones out to be a tribe apart, to feed on meaner game, and snatch and steal in open places. These small wolves were given charge over sheep, rabbits, and such timid things, and men called them coyotes (ground burrowers). But the coyote is also a cunning huntsman and lays his own traps and chases antelopes on the plains; and yet to-day there is hatred between the two tribes, and, if a hungry timber wolf meets his little brother, he will often eat him. The coyote is little more than a vagabond wild dog, who barks and howls around the edges of settlements, licking his lips when a lamb bleats or a cock crows." *Wild Neighbors* by Ernest Ingersoll (Macmillan) contains an instructive chapter on the coyotes, with a good illustration of a group of these animals. See page 280.

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GOLDEN-ROD

The poet here pictures the seasons of the year as the times of the day, and the autumn flower, the golden-rod, as the evening lamp. The butterflies and bees, when they see this flower, know that it is time to seek their winter shelters where they sleep content till the spring awakens them again. But those who do not take warning from these evening lamps are caught by the frost and killed.

The golden-rod is one of the commonest of wild flowers in Western Canada. James C. Needham in *Outdoor Studies: A Reading Book of Nature Study*

(American Book Co.) says: "Hardly a furlong of country roadside or neglected fence row but has its clump of goldenrod. Not a few who admire it in autumn do not know it in summer before its flowers appear. It is then only a weed, and as a weed many a tidy farmer cuts it down. But when summer is over its green changes to gold. Its weedy coarseness is crowned with ample clusters at once showy and delicate, and so exquisitely graceful that from one end of our continent to the other it is sought for diligently. It decks the altar in many a church; it brightens many a schoolroom; it adorns many a private table. It is beautiful enough for the rich to desire it; it is common enough for the poor to have it; and, best of all, it grows and blooms so near at hand that we all can find it, enjoy its beauty, and inform our minds with the lessons of its interesting life." Sidney Sileox and O. J. Stevensen in *Modern Nature Study* (Macmillan) say: "Asters and goldenrod are so well-known as to need no introduction, but there are many more species than we think—over twenty of each. The purple and white of the asters and the yellow of the goldenrod (one species is almost white) are characteristics of our autumn landscape. Even after the frost has touched all vegetation, there is still a beautiful color effect where these plants cover the low-lying ground." A beautiful colored illustration of the plant is given in *Guide to the Wild Flowers* by Alice Lounsbury (Stokes). See also *How to Know the Wild Flowers* by Mrs. William Starr Dana (Scribner).

The golden-rod and the aster are usually found together. Ellye Howell Glover relates the legend as follows: "A long time ago two sisters, who were tenderly devoted to one another, started out on tramp to find the 'little old woman under the hill,' who granted to every one their greatest desire. One was exceptionally fair, with long golden hair, and the other child was noted for her wonderful blue eyes, and they both wished the same things and dreamed the same dreams. In the warm September sunshine they loitered by the way, chasing butterflies and bees, listening to the birds, who sang in subdued tones and preened their comber plumage, which they had exchanged for the brilliant hues they wore on their way north in the glad springtime. Now they were on their homeward flight to the southland, having raised their families and seen them disperse to homes of their own. The approach of winter touched the hearts of the children, and they resolved to hurry on to the 'little old woman' before the twilight deepened into night. They found her looking over her garden wall at the poor dying flowers that the cold winds were beginning to put to sleep. When close enough to talk the elder sister said: 'Dear Old Woman, please grant us our heart's desire.' 'And what may that be?' nodded the old lady. 'Please, we want to make everybody happy, only we must always be side by side together,' said the small sister. The old lady thought a few moments, and then solemnly raising her hands, as if in benediction, she called them to her, and, resting her fingers lovingly on the fair-haired child, murmured: 'I christen thee Goldenrod'; and, with a long, sweet look at the blue-eyed sister, she said, 'and you are Aster,' which we know means 'a star.' The two little children have never been seen since, only we know they are together, for where the tall golden-rod grows we find the aster, sometimes deep blue, and sometimes almost lavender, and sometimes white, but always abundant."

## NOVEMBER

In this poem the autumn woods are described when all nature is preparing for its winter rest. The "down to sleep" which ends each stanza is a reference to the child's prayer "Now I lay me down to sleep." In the last stanza the writer turns from the autumn of nature to the autumn of life, with a wish that our eternal sleep may be as tenderly prepared for us as is the sleep of nature.

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SIR EDWIN LANDSEER

This selection was written specially for the *Third Reader* by Miss Helen Palk of the Provincial Model School, Winnipeg. See page 331.

Edwin Henry Landseer was born at London, March 7th, 1802. His father, a well-known engraver, so carefully superintended his son's education, that, at the age of five, the boy could draw fairly well, and at ten was an accomplished draughtsman. At thirteen, two of his pictures were exhibited at the Royal Academy. In 1816 he was admitted as a student at the Royal Academy schools, where he profited much by the instruction given. In 1824 the sale of one of his pictures for £100 enabled him to set up for himself in the house No. 1 St. John's Wood, where he lived during the remainder of his life. In 1826 he was elected an Associate of the Royal Academy, and six years later became a Royal Academician. In 1850 he received the honor of knighthood. In 1865 he declined the presidency of the Royal Academy. The last four years of his life were full of suffering, during which his mental powers almost entirely failed. He died on October 1st, 1873, and was buried in St. Paul's Cathedral. See *Stories of Great Artists* by Olive Browne Horne and Kathrine Lois Seobey (American Book Co.) and *Pictures Every Child Should Know* by Dolores Bacon (Doubleday).

A most interesting book to be read and studied in connection with this selection is *Landseer* by Estelle M. Hurl in *The Riverside Art Series* (Houghton). Fifteen full-page illustrations of Landseer's most famous paintings are given, with graphic descriptions of each. The selection on page 175 of the *Third Reader* is taken from this book.

The picture of Landseer in the text is from a portrait painted by himself and is called "The Connoisseurs." Mrs. Hurl, writing of this portrait, says: "Our portrait shows him at the age of sixty-two, when his beard was white. His face is attractive because of the kindly expression, but it is by no means handsome. The redeeming feature is the high broad forehead, the sign of the fine poetic temperament of which so many of his works are proof. It was characteristic of Landseer to paint his portrait with his dogs. Neither the man nor his art can be separated from the animal to which he devoted his best gifts. The dogs give the title to the picture, and with the genial humor natural to the painter, he represents himself as the subject of their criticism. Holding his sketch book across his knees, he appears to be making a pencil study of



some dog subject, while over each shoulder peers the grave face of a canine 'Connoisseur.' The dog at the painter's right seems to express approval, while his more critical comrade on the other side reserves judgment till the picture is completed."

The illustration entitled "The Highland Shepherd's Chief Mourner" is from one of the most famous of all Landseer's paintings. Mrs. Hurll says of this painting: "An old shepherd living alone in his rude cottage has thrown down his hat and staff for the last time. His neighbors have prepared his body for decent burial, the coffin has been closed and nailed, and now stands on the trestles ready for removal. The shepherd's plaid has been laid over it as a sort of pall, and a bit of green is added by some reverent hand. For the moment the house is deserted, and the dog is left alone with all that represents his master's life to him. His mute grief is intensely pathetic; speech could not express more plainly his utter despair. A beautiful description by Ruskin suggests the important points to notice in the picture—"The close pressure of the dog's breast against the wood, the convulsive clinging of the paws, which has dragged the blanket off the trestle, the total powerlessness of the head laid close and motionless upon its folds, the fixed and tearful fall of the eye in its utter hopelessness, the rigidity of repose which marks that there has been no motion or change in the trance of agony since the last blow was struck on the coffin-lid, the quietness and gloom of the chamber, the spectacles marking the place where the Bible was last closed, indicating how lonely has been the life—how unwatched the departure of him who is now laid solitary in his sleep.'" See also *Picture Study in Elementary Schools* by L. L. Wilson (Macmillan).

**PAGE 110 – South Kensington Museum.** The Victoria and Albert Museum at South Kensington, London, one of the four great national museums.

**PAGE 113 – Famous artist.** "At the Academy he was a diligent student and a favorite of Henry Fuseli's, who would look about the crowded antique school and ask, 'Where is my curly-headed dog-boy?'" Fuseli (1742-1825) was a celebrated historical painter who was chosen professor of painting in the Royal Academy in 1799.

**Sir Walter Scott.** See page 335.

**Favorite dog.** Maida, a deer-hound of gigantic size, was the constant companion of Sir Walter Scott. The dog died in 1824, and was celebrated in an epitaph by Scott himself:

"Beneath the sculptured form which late you wore,  
Sleep soundly, Maida, at your master's door."

**PAGE 114 – North Country.** Landseer rarely failed to visit the Highlands of Scotland at least once a year, and from there he drew the inspiration for many of his finest paintings.

**Queen Victoria.** "In 1839 Landseer painted his first portrait of the queen, which was given by her majesty to Prince Albert before their marriage. From 1839 to 1866 he frequently painted or drew the queen, the prince consort, and their children. He painted also her majesty's gamekeepers and pets, and made designs for her private writing-paper."



## THE TWO CHURCH BUILDERS

This poem was published in 1872 in *Fables and Legends of Many Countries*. In the volume it has the sub-title *An Italian Legend*. The lesson of the poem is contained in the last stanza.

PAGE 117—**Sooth.** Truth.

**Ruth.** Pity.

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## HOW SIEGFRIED MADE THE SWORD

This selection, based on a number of stories from the old Norse and German mythology, was written by one of the editors specially for the *Third Reader*.

The story in the text relates to one of the early exploits of Siegfried, the great hero of the mythology of the northern peoples. Siegfried was the son of Siegmund and Siegelind, the king and queen of the Volsungs. After his success in forging the sword he was held in high favor by Mimer, who from his mysterious wisdom taught him many useful and necessary things. This aroused the jealousy of the other apprentices and they plotted to destroy him. One day, during the absence of Mimer, they sent him on an errand to the house of Regin, a charcoal burner, expecting that he would be killed on the way. But when he reached the hut, he found that Mimer and Regin were one and the same person. Mimer told him his story, presented him with the sword, and sent him to slay the dragon Fafnir.

Fafnir was in reality the brother of Mimer, whom he had defrauded of his rightful share of a vast treasure. This hoard, however, was followed by a mysterious curse which brought ruin in every case on the owner. Through his greed Fafnir had become changed into a monstrous dragon, and in this guise he guarded his treasure on the Glittering Heath. Siegfried was successful in slaying him and restoring the treasure to Mimer. But the curse followed and Mimer in his jealous greed attempted to slay his benefactor. In his eagerness he slipped in the dragon's blood, fell against the sword and so lost his life. The hero thus came into possession of the treasure, which he at once abandoned. In slaying the dragon Siegfried had been deluged with its blood, except in one place on his back where a leaf had fallen. This rendered him invulnerable except in this one spot, the secret of which he carefully guarded.

Soon after this Siegfried found himself in Iceland, where he was fortunate enough to awaken from her long sleep the Valkyrie Brunhild, who had been thus severely punished by Odin for disobeying his commands. He lingered in Iceland for some time and finally made his way back to Volsungland, stopping on his way in Nibelungenland, where he found and again obtained possession of Fafnir's treasure, which had been removed by the king of the Nibelungs. Soon after reaching home he set out for Burgundyland, attracted by the fame and beauty of Kriemhild, the sister of Gunther, the king of the country. He helped Gunther to defeat two powerful enemies and also to obtain Brunhild for his wife, and for these services he was rewarded with the

hand of Kriemhild. After the wedding he and his bride returned to Volsung-land. Ten years afterwards he was induced to pay another visit to Burgundy-land, and when there a violent quarrel arose between Brunhild and Kriemhild over a question of precedence. Hagen, one of Gunther's warriors, swore to revenge his mistress, and through a stratagem obtained possession of the secret of Siegfried's invulnerability. While the hero was bending over a stream drinking, Hagen crept up behind him and plunged a spear into his back. The cowardly blow was deadly and Siegfried died. The treasure fell into the hands of the Burgundians.

The story of Siegfried is related in *Out of the Northland: Stories from the Northern Myths* by Emilie Kip Baker in *Pocket Classics* (Macmillan), in *Heroes of Chivalry and Romance* by A. J. Church (Macmillan), in *Heroes of the Middle Ages* by Eva March Tappan (Harrap), and in *The Story of Siegfried* by James Baldwin in *Heroes of the Olden Time* series (Scribner). See also *Norse Mythology* by Rasmus B. Anderson (Griggs) and *The Fall of the Nibelungs* translated in prose by Margaret Armour in *Everyman's Library* (Dent). The Siegfried of the German mythology is the same as the Sigurd of the Norse. The story of Sigurd is well told in *Told by the Northmen* by E. H. Wilmot-Buxton (Harrap) and in *Gods and Heroes of the North* by Alice Zimmern in *Class-Books of English Literature* series (Longmans). See also *Old Norse Stories* by Sarah Powers Bradish (American Book Co.).

**PAGE 118 - Saxon land.** The land of the Northmen.

**His father.** Siegmund, King of the Volsungs.

**His mother.** Siegelind.

**Mimer.** Said to have been the uncle of Odin. He was endowed with a mysterious wisdom, which he renewed daily by drinking from the fountain which flowed beneath Igdrasil, the tree of existence. He was renowned as a smith and also as the master and instructor of Siegfried. See *Introduction*.

**PAGE 119 - A fountain.** This fountain was known as "Mimer's Well" and is said to have been situated at the foot of Igdrasil, the tree that upheld the world, and whose highest branches waved in Odin's palace in Valhalla. Odin himself is said to have sacrificed one of his eyes in order to obtain a drink from this fountain. In the text the fountain is located in the forest near Mimer's smithy. See *A Dictionary of Non-Classical Mythology* by Marian Edwardes and Lewis Spence in *Everyman's Library* (Dent).

**Amilias.** The chief smith to the court of Burgundy. He is unknown outside this story.

**Another land.** Burgundyland, a rich country bordering on the Rhine.

**PAGE 120 - The sword.** This was the celebrated sword *Balmung*, which Siegfried afterwards used himself. In the Saga a mysterious old man appeared at the door of the smithy and handed to Siegfried some fragments of a broken sword. It was these pieces that Siegfried wrought into his famous weapon. The *Handbook to the Victorian Readers* relates the story of the original sword as follows: "The sword Balmung had its origin in the land of the Volsungs. The old king Volsung had a famous palace, the fairest ornament of which was a magnificent tree, growing in the midst of the banqueting hall and thrusting its green leaves even through the lofty roof. One day, while the old King Volsung,

his ten sons, and their guests, were seated around the banqueting table, celebrating the marriage of the Princess Signy and Siggeir, King of the Goths, the door opened, and a mysterious figure came slowly into the room. Solemnly he marched up to the tree, drew forth a sword from under his cloak, and thrust it into the tree up to the hilt. Then, turning to the awe-struck guests, he told them what a blade it was, and bade the one who could draw it forth to keep it as a gift from Odin. When he said this he vanished. It was the All-father himself who had spoken. One by one the princes and their guests tried to draw forth the sword, but not one could succeed. When, however, it came to the turn of Sigmund, the youngest and fairest of the sons of Volsung, the blade came forth without difficulty, so that the guests shouted that Sigmund was the beloved of Odin. King Siggeir, consumed with envy, resolved to obtain at any cost possession of the sword. He invited the ten brothers to accompany him homeward, slew nine of them by treachery, and attempted to kill Sigmund, who managed to escape, leaving his sword behind. After wandering an outlaw for years, Sigmund accomplished his revenge, regained Balnang and returned to his native land as king. He ruled many years in peace and then went forth to encounter King Ligny, the mighty. In the midst of the battle an old man stood up before him. He struck at him, but the sword was broken and he himself fell dead on the field. The figure picked up the fragments and vanished. It was Odin again. The sword was not again seen until Odin brought the broken pieces to Siegfried, the heir to the throne of the Volsungs." See *The Völsunga Saga* edited by H. Halliday Sparling in *The Scott Library* (Scott) and *Myths of Northern Lands* by H. A. Guerber (American Book Co.).

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### GRASS AND ROSES

This poem may be compared with *The Use of Flowers* on page 74 of the *Third Reader*. Here it is one of the homelier things, the grass, that the Creator has appointed to fulfil its part in His plan.

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### THE WOUNDED CURLEW

This poem is a powerful plea for kindness to the birds. The wounded curlew, with wings broken and unable to fly to his kind, presents a pathetic spectacle, and one that should appeal to every right-minded boy or girl. An admirable chapter on this subject is found in *Gray Lady and the Birds* by Mabel Osgood Wright (Macmillan). See also *Farmer Brown and the Birds* by Frances Margaret Fox (Page).

J. A. Henderson says: "The curlew has its name from its call. It is a clear ringing whistle of two notes, which can be heard from far away. In the springtime these two notes are repeated three or four times, and are then



prolonged into a rich, deep trill, repeated again and again. The call is one of the most wonderful sounds of all the bird-world. It is very wild, but rich and musical, with all the mystery and beauty of the lonely moors and hillsides. The curlew is one of the waders, and finds his food in wet sands and marshes. As the birds fly, you will see the barred white of the tail showing against the mottled brown of back and wings. And they are easily known by the long curved bill." The curlew is a migrant in Ontario, but breeds in the prairie regions of western Canada. Its nest is usually a mere depression in the ground on the open prairie. A colored illustration of the curlew is given in *Birds Shown to the Children* by M. K. C. Scott (Jack). See also *A Book of Birds* by W. P. Pyecraft (Briggs).

PAGE 124 - **Sandpipers.** See page 104.

PAGE 125 - **Plaint.** Complaint.

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## THE GOLD AND SILVER SHIELD

This selection is taken from Book V of *Brooks's Readers* (American Book Co.). The story is a very old one, and told in many different ways, but the thought is the same in each version.

PAGE 127 - **Druid.** Among the Britons the Druids were physicians as well as priests.

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## THE WHITE-THROAT SPARROW

This poem was published in 1893 in *This Canada of Ours and Other Poems* under the title *The Canadian Song-Sparrow*. It is, however, the white-throated sparrow that is described. A similar poem, *The Whitethroat* by Theodore Harding Rand in *A Treasury of Canadian Verse* (Briggs), has the refrain, "I love dear Canada, Canada, Canada."

The white-throated sparrow is the most beautiful of all the sparrows. It is described as follows: "A plump, handsome bird; white throat and crown stripes; back striped with black, bay, and whitish; rump light olive-brown; bay edgings to wings, and two white cross-bars; under parts gray; yellow spot before eye. Female crown, brown; markings less distinct."

Many interpretations have been given to the sweet and plaintive song of the white-throat. In parts of the United States it is called the Peabody Bird, its song sounding like "Pea-a-peabody, peabody, peabody." In Maine the song is said to be "All-day, whittling, whittling, whittling." Sir James D. Edgar in a note says: "Early settlers heard him echoing their despair with 'Hard times in Canada, Canada, Canada'. Others maintain that he is searching for traces of a dark crime, and unceasingly demands to know 'Who killed Kennedy,



Kennedy, Kennedy?' The thrifty farmer detects the words of warning—'Come now, sow-the-wheat, sow-the-wheat, sow-the-wheat.' The writer has distinctly recognized in the little song the melancholy sentiments indicated in these lines." In the poem in the text two other interpretations are given. Mabel Osgood Wright in *Birdcraft* (Macmillan) points out that "You may take your choice as to the words, but pray notice that all these interpretations have the same accented value, and so equally imitate the song." *Bird-Life* by Frank M. Chapman (Appleton) has a full-page colored illustration with a good description of the bird. There is also a full-page illustration in *Our Common Birds and How to Know Them* by John B. Grant (Scribner).

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### THE SANDPIPER

When Mrs. Thaxter was a child, her father took her to Appledore, one of the Isles of Shoals, a group of islands on the Atlantic coast, about ten miles south-east of Portsmouth, New Hampshire. As a child she was very much alone, having little other company than that of the birds. The poem is so beautifully and sympathetically written that it evidently is the result of close companionship with the bird, and comes straight from the heart. The closing line of each stanza emphasizes the general thought of the poem, contained in the line, "Are we not God's children both?"

There are several varieties of the sandpiper, the one here referred to being known as the least-sandpiper. It may be identified by the following description: "In summer plumage above dark brown, feathers edged with red; neck ash-gray, spotted with black; white eye stripe; wings dusky; rump and tail coverts black; below grayish white. In winter becomes gray and white; bill black; legs dull green." Mabel Osgood Wright's *Birdcraft* (Macmillan) says of the least-sandpiper: "The smallest of all sandpipers, known everywhere by the familiar name of Peep—the cry they constantly use when congregating on the beaches and flats at low tide. It has a pretty way of dancing up to the shallow, frothy ripples, meeting them, seizing some tiny morsel, and retreating with a sort of courtesy. All the sandpipers have a half-shy, half-social way of flitting afoot about the water's edge that makes them very sociable. Often at low tide I have walked down the beach with three or four of these birds for companions; they will run on ahead, never letting me quite come up to them, and yet half expecting me to follow. This habit gave motive to one of the best bits of verse that Mrs. Celia Thaxter has left with us." *Birdcraft* has a good illustration of the least-sandpiper, as has also the same author's *Gray Lady and the Birds* (Macmillan). The latter book has a sympathetic description of the sandpipers, with a special plea for their preservation as things of beauty and as insect-destroying birds.

PAGE 129 - **We flit.** Note the series of pictures presented in the poem and the suggestiveness of the words used. The word "flit" suggests the rapid movements of the writer gathering the driftwood here and there on the

beach, moving quickly to escape the incoming waves and tossed about by the wind, the little bird accompanying every motion.

**I gather.** Gathering a plentiful supply of firewood in preparation for the coming storm.

PAGE 130 - **Lighthouses.** The Isles of Shoals are dangerous to navigation, but are well provided with lighthouses.

**Mournful cry.** The cry of the sandpiper is described as a "cheery, peeping twitter", but under the circumstances it would sound mournful. Celia Thaxter herself says that "the sandpiper's note is pensive with all its sweetness."

**God's children.** Compare *To a Waterfowl* on page 229 of the *Fourth Reader*.

## CRÆSUS

This selection is taken from *Thirty More Famous Stories Retold* published in 1905. The original title is *As Rich as Cræsus*.

Cresus was King of Lydia, in Asia Minor. His kingdom was small, but he was ambitious, and had set himself to extend his power and influence. He had great wealth, and his court soon became a centre of learning and culture. Shortly after the visit of Solon, misfortunes began to fall upon him, the first being the accidental death of the son on whom he was depending to continue his career of prosperity. At this time, too, Cyrus, King of Persia, was extending his conquests and Cresus made up his mind to check him before the Persian power became too great. But before deciding to move, he consulted the oracle at Delphi in Greece, and was told that if he made war on the Persians he would destroy a mighty empire. Interpreting the oracle in his own favor he marched against Cyrus in 584 B. C. with an army of 420,000 men and 60,000 horse. At first he was victorious, but his over-confidence and the swift movements of Cyrus brought about his ruin. Sardis, his capital, was taken by storm, and he himself fell into the hands of the Persians. The incident related in the text marked his capture. He recognized too late that the empire referred to by the oracle was his own. The kingdom of Lydia was wiped out, but Cresus continued to live at the court of Cyrus, surviving his conqueror by some years. A full account of Cresus is given in *Historical Tales: Greece* by Charles Morris (Lippincott). See also *Famous Men of Greece* by John H. Haaren and A. B. Poland (American Book Co.).

PAGE 131 - **Solon.** Solon, one of the seven wise men of Greece, was born at Salamis. He was educated at Athens, and afterwards travelled through Greece, studying the laws of each state. When he came back to Athens, he was much distressed at the dissensions among his countrymen, and set himself to reorganize the laws of the country. The Athenians were willing and elected him sovereign legislator. He framed a code of laws, and bound his countrymen by a solemn oath not to change these for one hundred years. Then he left Athens and travelled in foreign countries, being everywhere received with high honors. At the end of ten years he returned to Athens, and found the greater part of

his laws set aside, and a tyrant in possession of the city. Disgusted at the factional fights among his fellow-citizens, he withdrew to Cyprus, where he died in his 80th year, 558 B. C. The Athenians, however, soon returned to the laws of Solon, and 400 years later they were still in force. See Charles Morris's *Historical Tales: Greece and Haaren* and Poland's *Famous Men of Greece*.

**Athens.** The city was founded 1556 B. C., but reached the height of its power and splendor about 450 B. C.

PAGE 133 - **Cyrus.** A king of Persia, son of Cambyses and Mandane. Astyages, his grandfather, had been told that the son of his daughter Mandane would prove his ruin and, accordingly, as soon as Cyrus was born, he ordered him to be exposed on the mountains. The life of the child was preserved by a shepherdess, who brought him up as her own son. When Cyrus grew up, he made war on his grandfather and dethroned him. Then he set out on his career of conquest. He defeated Cræsus and captured the great city of Babylon. Afterwards he invaded Scythia, but was defeated by Queen Tomyris of that country in a great battle in which he met his death. His body was subjected to the most frightful indignities by the barbarous queen, whose son had fallen in a battle against the Persians a short time before.

**Babylon.** A city on the river Euphrates. It was captured by Cyrus in B. C., 538. He employed his troops in draining the waters of the Euphrates into a new channel, and then marched them by night into the city through the bed of the river, while the Babylonians were engaged in celebrating a festival. The surprise was complete and the city fell with scarcely any resistance.

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### THE FROST SPIRIT

This selection, one of Whittier's earliest nature poems, was written in 1830. It gives in ringing verse a description of the coming of winter, ending with the advice to defy its power by means of the comforts of the home.

PAGE 136 - **Fires of Hecla.** Hecla is an active volcano in Iceland, about 5,100 feet in height. There have been about twenty eruptions since the 12th century, the last of which was in 1878. See *Iceland* by Mrs. Disney Smith in *Peeps at Many Lands* series (Macmillan).

PAGE 137 - **Baffled Fiend.** The Frost Spirit is regarded as a spirit of evil.

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### A SONG OF THE SLEIGH

This poem should appeal with peculiar force to boys and girls in Western Canada. It expresses in pleasant verse the supreme delight of driving over the snow-covered plains, when the moon is shining brightly and a congenial party gathered. The concluding stanza brings out admirably the chief pleasure of the experience.



## THE CHRISTMAS DINNER

This selection is taken from Stave Three of *A Christmas Carol* published just before Christmas, 1843. James M. Sawin says of it: "The *Carol* takes hold upon our sensibilities, and it is so nearly perfect that it is the one book critics cannot bear to criticize. It contains the whole gospel of Christmas; it calls upon us then to give ourselves up to mirth and good cheer; it kindles our hearts anew into a glow of thankfulness and unselfishness; it bids us build larger hearth fires and let their cheery warmth embrace all mankind; it opens our doors upon a more generous and self-forgetting hospitality; it invites us fervently and reverently to consider Him whose message of love and peace Dickens thus sent abroad with wonderful power for good to a weary world." A good school edition of *A Christmas Carol*, edited with introduction by James M. Sawin, is found in *Pocket Classics* (Macmillan). Another useful edition, prepared for pupils' use by Alfonzo Gardiner, is published in *Bright Story Readers* (Macmillan). A dramatized version for school reading or acting is found in *Dramatic Reader for Grammar Grades* by Marietta Knight (American Book Co.).

The story of *A Christmas Carol* deals with the change wrought in Ebenezer Scrooge by the visit to him of the ghost of Jacob Marley, his former partner, followed by the visits of three spirits, the Ghost of Christmas Past, the Ghost of Christmas Present, and the Ghost of Christmas Yet to Come. Scrooge had been a selfish, uncharitable old fellow, but under the influence of the sights shown him by the spirits, he completely changed. "He became as good a friend, as good a master, and as good a man, as the good old city knew, or any other good old city, town, or borough, in the good old world." The selection in the text is an account of the Christmas celebration at the home of Bob Cratchit, Scrooge's clerk, who rejoiced in the munificent salary of fifteen shillings a week. The Ghost of Christmas Present showed this happy family group, poor and humble though it was, to Scrooge, and this sight wrought no inconsiderable part in his reformation. "They were not a handsome family; they were not well dressed; their shoes were far from being water-proof; their clothes were scanty; and Peter might have known, and very likely did, the inside of a pawn-broker's. But, they were happy, grateful, pleased with one another, and contented with the time; and when they faded, and looked happier yet in the bright sprinklings of the Spirit's torch at parting, Scrooge had his eye upon them, and especially on Tiny Tim, until the last."

## CHRISTMAS SONG

The song of the angels, "Peace on Earth, Good-will to Man", brings to all a putting away of the feeling of weariness and care and a renewing of youth and hope for all. The coming of the Christ Child as a gift to earth teaches that even the humblest are the children of God.

The painter of the illustration in the text is a New York artist who has



attained high rank in Europe. The original painting was executed in Paris, the studies for the bells being made in Florence and Blois. The significance of the picture is, of course, the message of good-will towards men. See *Picture Study in Elementary Schools* by L. L. W. Wilson (Macmillan).

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### BERGETTA'S MISFORTUNE

This selection, complete in itself, was published in 1878 in *Stories and Poems for Children*. The text is freely adapted from the original.

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### STORM SONG

This poem describes a storm in mid-ocean. The ship is a sailing-vessel, with all sails furled and hatches securely fastened down. Although the waves are washing over the deck and the tempest raves, the mariner trusts in God and will meet his fate cheerfully, whatever that fate may be.

PAGE 151 – **Guiding chart.** A strong metaphor derived from the subject of the poem.

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### A WET SHEET AND A FLOWING SEA

This poem first appeared in *The Songs of Scotland, Ancient and Modern* published in 1825. Although written by a landsman it is one of our best sea songs. J. H. Fowler speaks of it as holding “a permanent place in English literature”. The Manual to the *Ontario Readers* says: “The theme of the poem is the fierce joy that sailors feel in the war with roaring tempests. The swinging, heaving pitch of the good ship as she dashes on through foaming billows, the splintering flash of the lightning, and the wild shrill music of the piping winds fill him with a joy of mastery altogether kingly; so that the ship becomes his palace and the sea his heritage. As the poem proceeds, the fresh free wind becomes a gale, and the moonrise a tempest.”

PAGE 152 – **Sheet.** The rope by which the sail is handled.

**Flowing.** With onward-rolling billows.

**Follows.** Sweeping up from behind the ship.

**Lee.** On the sheltered side.

PAGE 153 – **Snoring.** A heavy breeze. Various terms strictly applicable to animate beings are frequently applied to the wind, such as “growling”, “whining”, “muttering”, etc.

**Tight.** Will not leak.

**Hornèd.** The horns of the moon pointing upwards is recognized as a sign of storm.

**Hollow oak.** The ship is constructed of good English oak.

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## THE INDIANS

This selection is taken from Book IV of the *New Education Readers* by A. J. Demarest and William M. Van Sickle. An interesting account of the western Canadian Indians is given in *The People of the Plains* by Amelia M. Paget (Briggs). See also *Yellow Thunder: Our Little Indian Cousin* by Mary Hazelton Wade (Page) and *Five Little Strangers* by Julia Augusta Schwartz (American Book Co.).

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## SPEAK GENTLY

The following interesting reminiscence appears in *Favorite Songs and Hymns* edited by J. P. McCaskey (American Book Co.): "David Bates, the author of the poem *Speak Gently*, was a Philadelphia broker. He was styled by the board of brokers—it was their custom to nick-name each other—'Old Mortality'. Prominent literary men of the day frequented his office on Third Street. None of his other numerous poems obtained the popularity of *Speak Gently*. This was written on the spur of the moment, and was called out by a trivial circumstance. He was writing at his desk, and his wife was sewing in the same room, while his son and a little playmate were having a very spirited romp. The uproar they created greatly disturbed the good lady, and she requested them to be quieter. They subsided for a few moments, but soon there was as much commotion as before, and she reproved them again; but the noise continued. Then she sprang to her feet, and, in no gentle tone, said, 'I'll teach you to be quiet!' and both of the boys would have had their ears boxed, but they rushed very quickly for the door, and were out of sight before she could reach them. 'Speak gently, wife—speak gently,' said Mr. Bates, and turning again to his desk, he took a fresh sheet of paper, and wrote the poem that bears this title. At the supper table that evening he handed it to his wife. She glanced at the title, and thinking it a second reproof, said she did not want to see it, and gave it back to him without reading it. The next day, at his office, one of his literary friends coming in, he showed it to him. 'This is a good thing, Bates,' said his friend; 'you should have it published.' And acting upon the suggestion, he sent it with a note to L. A. Godey, editor of *Godey's Magazine*, published in Philadelphia. Within a few days he received a check from Mr. Godey for one hundred dollars, with a note complimenting the poem. Mr. Bates looked at the check with amazement, and exclaimed, 'Well, this is the biggest one hundred dollars I ever saw!' He kept it locked up in his desk for some time, and would occasionally take it out and look at it.

"The poem has been translated into many languages, and is greatly admired by foreigners, especially by the cultured Brazilian Emperor. When Rev. J. C. Fletcher, the celebrated American missionary, was in Brazil, he visited Dom Pedro. During the call of the reverend gentleman, the Emperor said, 'I have something to show you, and shall be very glad if you can tell me the name of the author.' He at once led the way into his private library, where one of the most prominent objects in the room was a large tablet reaching from the floor to the ceiling, on which appeared the familiar poem *Speak Gently*, in both the English and the Portuguese languages. 'Do you know who wrote this?' asked Dom Pedro. 'Yes,' replied Mr. Fletcher; 'the writer was formerly a fellow-townsmen of mine, Mr. David Bates.' 'I consider it,' said the Emperor, 'the most beautiful poem of any language that I have ever read. I require all the members of my household to memorize it, and as far as possible, to follow its teachings.' Upon Mr. Fletcher's return home, the Emperor sent by him a complimentary letter to the author, expressing his appreciation of the lines and his gratification at learning their authorship." The music is found in McCaskey's *Favorite Songs and Hymns*.

PAGE 157 - **Accents.** Tones.

**Sands of life.** A metaphor borrowed from the hour-glass, through which a certain quantity of sand runs in a given time.

PAGE 158 - **Erring.** Those who have wandered, perhaps unconsciously, into a sinful life.

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### DAYBREAK

This poem was included in the first Flight of *Birds of Passage* published in 1856 in *Miles Standish and Other Poems*. Augustus White Long says: "Many of Longfellow's best poetic qualities appear in this poem—simplicity, directness, proportion, and aptness of phrase. At the end there is the element of surprise, which is rarely lacking in poetry of excellence."

PAGE 159 - **Chanticleer.** The rooster. The word means literally "clear-singer".

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### THE CHOICE OF HERCULES

This selection is taken from the Fifth Year of *Baldwin's Readers*. Xenophon tells the story in the *Memorabilia*, although he does not there state the choice that Hercules made. See *The Golden Door Book* in *The Golden Rule Series* (Macmillan).

Hercules, or Herakles, one of the most famous of the Greek heroes, was the son of Jupiter (Zeus), the king of the gods, and Alcmena, a mortal princess. Juno (Hera), the queen of heaven, was intensely jealous of the boy, and sent



two huge serpents to destroy him in his cradle. The boy, however, seized them in his baby hands, and easily strangled them. Failing to destroy Hercules, Juno tricked Jupiter into a promise that the boy should serve his cousin Eurystheus, King of Argos, for a certain number of years.

In his youth Hercules was placed under the care of Cheiron, a centaur, half man and half horse, by whom he was carefully educated and taught the use of arms. When he attained manhood he made the choice related in the text, and immediately his troubles began. He had been happily married, and had three children, but Juno had not forgotten her hatred, and threw him into a fit of madness, during which he killed his wife and threw his children into the fire. To punish him Juno invoked the old promise of Jupiter, and Hercules was forced to begin his servitude to Eurystheus. During his years of bondage the hero was compelled to perform the twelve labors that have made his name famous. These are as follows:

1. *The lion of Nemea.*—The first labor was to destroy a lion that lived in the forest of Nemea and ravaged the countryside. The beast was of monstrous size, with eyes that shot forth flames, and a skin that could not be penetrated by spear or arrow. Hercules boldly entered the forest, and, tracking the lion to its lair, strangled it with his hands. Afterwards he removed the hide, and as it was arrowproof, used it as a cloak as long as he lived.

2. *The Hydra of Lake Lerna.*—The second labor was to destroy a serpent, called the Hydra, that lived among the marshes of Lake Lerna. It was of enormous size, with nine heads, eight of which were mortal, but the one in the centre immortal. Hercules drove to the shores of the lake with his charioteer Iolaus, and by means of burning arrows forced the Hydra to come forth from its den. Then he attacked it with his club, and began to strike off the heads. But as fast as he struck off one head, two others grew in its place. Calling to Iolaus he commanded him to apply fire to the neck of the brute as fast as a head was knocked off. By this means he destroyed the eight mortal heads, then, cutting off the ninth head, he buried it under a huge rock, thus putting an end to the monster. Then he dipped his arrows into the poisonous blood of the Hydra, and was thus provided with weapons that would inflict an incurable wound.

3. *The stag of Mount Cerynea.*—The third labor was to capture alive a stag with golden horns and brazen hoofs, that roamed around Mount Cerynea in Arcadia. The animal was so swift that in running it seemed scarcely to touch the ground. After seeking the stag for a year Hercules finally found it, and then began a weary chase. He managed to capture it only by driving it into a deep snow-drift far in the north, from which he rescued it alive, and carried it home on his shoulders.

4. *The boar of Erymanthus.*—The fourth labor was to capture alive a boar that lived among the Erymanthian mountains, and ravaged the country round. Hercules chased the boar to the top of a mountain, where he caught it in a net, and carried it back in triumph.

5. *The stables of Augeus.*—The fifth labor was to cleanse the stables of Augeus, King of Elis. These stables, miles in length, were in a filthy state, as they had not been attended to for years, but Hercules was ordered to cleanse them in a single day. Near the stables was the River Alpheus. Her-

cules dammed this stream, and diverted the current through the stables, thus cleansing them in the time appointed. Then he restored the stream to its original channel.

6. *The bull of Crete.*—The sixth labor was to capture a bull that had escaped from the stables of Minos, King of Crete, and was causing great damage in the island. Neptune (Poseidon), the god of the sea, had sent this bull to Minos, with instructions to sacrifice it in his honor, but Minos, charmed with the size and beauty of the animal, sacrificed instead a bull from his own herd. This made Neptune so angry that he caused the bull to go mad and break from his stable. Hercules caught up with the animal, seized it by the horns, tied its feet, and carried it home with him.

7. *The horses of Diomedes.*—The seventh labor was to fetch to Argos the famous horses of Diomedes, King of Thrace. These horses were fed on human flesh, it being the custom of Diomedes to seize all strangers who came to the country, slay them and feed their bodies to the horses. Hercules went to Thrace and took possession of the horses. After a struggle with the Thracians, during which Diomedes was killed and devoured by his own horses, he succeeded in bringing them home safely.

8. *The girdle of Hippolyte.*—The eighth labor was to procure the girdle of Hippolyte, the queen of the Amazons. This girdle had been given to the queen by Mars (Ares), the god of war, and she wore it as a sign of her rank. Hercules, with his companions, sailed to the Black Sea, where the women-warriors had their home. He frankly told his errand to the queen, who admired his boldness and promised to give him the girdle. But Juno stirred up strife among the Amazons; a fight ensued and Hippolyte was slain. Hercules took the girdle and sailed back to Argos.

9. *The birds of Lake Stymphalus.*—The ninth labor was to slay a numerous flock of birds that infested Lake Stymphalus in Arcadia. These birds had iron claws and feathers sharper than arrows. They were not afraid to attack men, and after killing them, ate their flesh. By means of a huge rattle Hercules so frightened the birds that they flew out of the woods around the lake and were easily killed by poisoned arrows.

10. *The cattle of Geryon.*—The tenth labor was to fetch the cattle of Geryon, a giant with three heads, six legs, six arms, and huge wings. The giant kept his cattle on an island far in the Atlantic, guarded by a herdsman and a two-headed dog. After many difficulties Hercules reached the island, killed Geryon with a poisoned arrow and drove the cattle in safety to Argos.

11. *The golden apples of the Hesperides.*—The eleventh labor was to fetch to Argos some of the golden apples of the Hesperides. These apples were the fruit of certain famous apple trees that had been presented by the Earth to Jupiter and Juno on their wedding day. Jupiter was so proud of these trees that he placed them in a far-distant island under the care of a band of nymphs known as the Hesperides. The trees themselves were guarded by a gigantic dragon with a hundred heads, who never slept. The chief difficulty that Hercules met with was in finding the island where the apples were growing, but after many adventures he at last found how he could obtain them. On the way to the island he stopped to visit Atlas, the giant who supports the heavens on his shoulders, so that they will not fall and crush the earth. Atlas promised that if Hercules would relieve him for a time he would obtain the apples for him. So Hercules took the heavens on his shoulders, while Atlas made his way to the island, slew

the giant and stole some of the apples. But, coming back to where he had left Hercules, he refused to relieve him from his burden. The hero, however, persuaded Atlas to resume the load for a moment, under the pretense that he wished to get a cushion for his shoulders. He then departed and brought the apples home without further adventure.

12. *The dog Cerberus.*—The twelfth labor was to descend into Hades and fetch from there the dog Cerberus that guarded the portals of the underworld. The dog had three heads, a tail that ended in a serpent's head, and along his spine serpents' heads instead of hair. Hercules visited Hades and secured the consent of Pluto, the king of the underworld, to the removal of the dog, provided he would use no other weapon than his hands. The hero seized the dog, smothered the three heads in his lion skin and dragged him to the light of day. After taking Cerberus to Argos he restored him to Hades.

The twelve labors being accomplished and the term of servitude ended, Hercules was now free to do as he pleased. He had many other adventures equally famous and finally met his death through the jealousy of his wife. She sent him a poisoned garment, which the hero immediately donned. The moment he put it on the poison began to eat into his veins, causing fearful agony. Just as he was about to die, Jupiter snatched him away to heaven, where he was enrolled among the gods.

The full adventures of Hercules, told in an interesting way, are given in *Some Legends of Greece and Rome* by Alfonzo Gardiner in *Bright Story Readers* (Macmillan), in *Herakles, the Hero of Thebes* by Mary E. Burt and Zenaïde A. Ragozin (Scribner), in *Favorite Greek Myths* by Lilian S. Hyde (Heath), and in *Stories of Greece and Rome* by Emilie Kip Baker (Macmillan).

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## THE WALKER OF THE SNOW

This poem originally appeared some years ago in the *Atlantic Monthly* and was subsequently published in 1904 in *A Treasury of Canadian Verse* edited by Theodore H. Rand (Briggs). John Burroughs in *A Bed of Boughs* in *Locusts and Wild Honey* quotes the poem nearly in full, introducing it with the words: "I recall a Canadian poem by the late C. D. Shanley, that fits well the distended pupil of the mind's eye about the camp-fire at night. The intent seems to be to personify the fearful cold that overtakes and benumbs the traveller in the great Canadian forests in winter." The whole poem is a poetic treatment of an Indian legend of the cold.

The late Bruce Blair of Hamilton treated this legend in a picture, which was exhibited some years ago in the Art Gallery of the Canadian National Exhibition at Toronto. The painting is described as "a masterpiece in tone, atmosphere and spiritual suggestion."

PAGE 163—**Save the wailing, etc.** John Burroughs says: "This stanza brings out the silence or desolation of the scene very effectively,—a scene without sound or motion."



**Moose-bird.** The Canada jay or whiskey jack. Chester A. Reed in *Land Birds East of the Rockies* (Musson) says: "These birds are well known to hunters, to trappers, and to campers in the northern woods. They are great friends, especially of the lumbermen, as some of the pranks that they play serve to enliven an otherwise tedious day. They seem to be devoid of fear and enter camp and carry off everything edible or not, that they can get hold of." The hunters and lumbermen have a superstitious respect for these birds, as ill-luck is supposed to follow the killing of one of them. The voice of the Canada jay is described as plaintive and squeaking. See *A Popular Handbook of the Birds of Canada and the United States* by Thomas Nuttall (Musson). The name whiskey jack, common in northern Canada, is a corruption of the Indian name for the bird—"Wiseachon."

**Capuchon.** The hood of a cloak or coat.

PAGE 164 - **Otter-trappers.** In the first edition of the *Third Reader* this was wrongly printed "other trappers".

**Sancta Maria.** Holy Mary, the Virgin Mary.

## THE FROG TRAVELLERS

This selection is an old folk-story of Japan, and is taken from one of the author's books dealing with that country, on which he was a recognized authority. Although told in a humorous way, the story has a valuable lesson.

PAGE 165 - **Sea of Peace.** The Pacific Ocean.

**White heron.** A beautiful illustration of the Snowy Heron is given in *Gray Lady and the Birds* by Mabel Osgood Wright (Macmillan).

**Sparrows perched.** Before telegraph wires were strung.

**Kioto.** The former capital of Japan.

**Ozaka.** A city on the Inland Sea, about 37 miles south-west of Kioto.

## THE THREE BELLS

This poem was published in 1872 in *The Pennsylvania Pilgrim and Other Poems*. As is frequent with Whittier the lesson is specifically brought out in the last stanzas. The poem refers to an actual incident, but the account of the rescue of the crew in the morning is omitted. Charles Jarvis's *The Good "Three Bells"* celebrates the rescue in stirring verse:

"Come swell the strain, the proud refrain,  
That sings of noble deeds;  
How true men brave on ocean's wave,  
Win fame's most worthy needs!  
And high to-day, in grateful lay,  
'Mid music's witching spells,  
Let ev'ry lip bless that good ship,  
Brave Crighton's ship, Three Bells.

“Oh! the good ship, Three Bells!  
 Oh! the good ship, Three Bells!  
 With her sturdy crew,  
 And her captain true,  
 That man the good Three Bells!

“When storms came down with blackest frown,  
 And woke the ocean’s wrath;  
 And one lost bark in tempest dark,  
 Lay in the mad wind’s path,  
 Heav’n, pleased to prove how human love  
 In Alla’n bosoms dwells,  
 Turn’d to that wreck, that death-swept deck,  
 Brave Crighton’s ship, Three Bells.

“They worked by day, they worked away,  
 As brave tars only do;  
 When from the wave they strive to save,  
 A sinking vessel’s crew;  
 A shout rose high, ‘All’s saved!’ they cry!  
 Hark how the pæan swells!  
 ‘Till earth’s far bound rings with the sound,  
 ‘God bless the ship, Three Bells!’ ”

PAGE 169 – **Signal guns.** Guns fired at intervals to summon help.

**Lay till daylight by.** Stay alongside until morning.

**Taffrail.** The upper part of the stern of a ship, which is flat on top like a table. The term is also applied to the rail around the stern.

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## HOW THE INDIAN KNEW

This selection closely resembles *The Lost Camel* on page 119 of the *Second Reader*. It shows the importance of observing closely and how useful such a faculty may prove. The title *Observation* is sometimes given to the story.

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## HOHENLINDEN

This poem was written in 1802. In June, 1800, Campbell left England on a visit to the continent, and remained there until early in the next year. He saw at least one of the battles in the campaign between the French and the Austrians, and visited a number of the battlefields a day or two after the battles were fought. The battle of Hohenlinden is so vividly described in the poem that many have thought that Campbell was an eye-witness of the conflict. Such is not the case, as at the time he was at Altona, many miles distant. Campbell himself did not have at first a very high opinion of this poem. Sir Walter Scott says: “And there’s that glorious little poem too of *Hohenlinden*. After

he had written it he did not seem to think much of it. I got him to recite it to me; and I believe the delight I felt and expressed had an effect in inducing him to publish it."

In 1800 the French, under Napoleon, were engaged in a war with the Austrians. Efforts looking towards peace had been made, but proved unsuccessful. In November the campaign again became active, the French under General Moreau holding the line of the Iser with 120,000 men. The Austrian and Bavarian army under the Archduke John, a boy of eighteen, consisting of 80,000 men, held a very strong position on the right bank of the river. Moreau determined to attack the Austrians, but the Archduke foolishly abandoned his position, and, crossing the River Iser, assumed the offensive. He obtained a slight success, and was so elated by this that he determined to attack in force. The French were drawn up in an open space in the middle of the forest, where was the village of Hohenlinden. Two hours before dawn on December 2nd, during a blinding snowstorm, the Austrians plunged into the forest, some following the main road, others the by-paths. In the meantime Moreau had discovered their plan, and had moved two of his divisions back into the forest with instructions to attack the Austrians in the rear. His plan was perfectly successful. When the main army of the Austrians approached Hohenlinden by the main road about 9 o'clock, they found themselves caught between two fires. "The regiments surged back on themselves; the ranks were broken; the soldiers fled right and left into the forest, climbing steep banks and falling into bogs. Very soon the highroad was nothing but a confused mass of dead and wounded, loose horses, wrecked carts, abandoned guns and ammunition-wagons. The rest of the troops, who during the afternoon converged on the open space by other roads, met the same fate; and by half-past three the Austrian army was completely routed, with the loss of 20,000 men killed, wounded and prisoners, besides a large number of guns and an immense baggage train." The result of this battle and the victories that followed was the Peace of Luneville, signed on February 9th, 1801.

**PAGE 172 - Linden.** The village of Hohenlinden is in Upper Bavaria, Germany, twenty miles east of Munich. Hohenlinden means "high Lime-trees."

**All.** Quite.

**Untrodden snow.** The battle was fought during a heavy snow storm.

**Dark as winter.** In contrast with the snow.

**Iser.** The River Isar, or Iser, rises in the Tyrol, and after a course of 175 miles, flows into the Danube. Hohenlinden is several miles from the river.

**Another sight.** Other than the snow-covered plains and the black river.

**Fires of death.** The flashes of the guns.

**Riven.** Split and shaken by the sound of the artillery.

**PAGE 173 - Redder yet.** The battle was only just beginning.

**Level sun.** The sun was just rising as the battle began.

**War-clouds.** Clouds of smoke.

**Rolling dun.** Spreading dark and gloomy.

**Frank—Hun.** The French and the Austrians. The French are represented as the descendants of the Franks, a Germanic tribe that settled in that country during the third century, while the Austrians are termed Huns, Hungary being



a portion of the Austrian Empire. The Huns, or Magyars, early invaded western Europe from Asia and settled in what is now known as Hungary. As a matter of fact a large part of the Austrian army at Hohenlinden was composed of Hungarians. The Hungarian grenadiers fought so bravely that they drove back the French, and had it not been for the timely arrival of reinforcements under Ney, the result might not have been so disastrous to the Austrians.

**Munich.** The capital of Bavaria, on the River Isar. A force of 12,000 Bavarians, paid by Great Britain, were joined with the Austrians in the battle.

**Chivalry.** Brave and daring soldiers, inspired by the highest courage.

**Soldier's sepulchre.** The whole poem illustrates "the terrible side of war, the waste of life, the wanton misery of warfare."

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### THE CLOUDS

This poem was published in 1888 in *Among the Millet*. Lampman's own title for *The Clouds* is the same as the name of the volume in which it appeared. The poem is a picture of the morning hour at a time of year when the sun is not bright enough to have dried the dew from the grass or to have cleared the sky of clouds. The poet would wish nothing better than to lie in the meadow amidst the daisies, and follow the whim of the poets of old, who fancied the clouds as sheep feeding on the fields of the sky, with the sun as owner and the wind as shepherd.

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### SHOEING

This selection forms Chapter II of *Landseer* by Estelle M. Hurl in the *Riverside Art Series* (Houghton). The lesson is, of course, descriptive of the illustration that accompanies it. *Sir Edwin Landseer* on page 110 of the *Third Reader* should be taken up in this connection.

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### THE VILLAGE BLACKSMITH

This poem, called by Longfellow a new "Psalm of Life", was written October 5th, 1839, and published in *The Knickerbocker Magazine* for November, 1840. "The suggestion of the poem came from the smithy which the poet passed daily and which stood beneath a horse-chestnut tree not far from his house in Cambridge. The tree, against the protests of Mr. Longfellow and others, was removed in 1876, on the ground that it imperilled drivers of heavy loads who passed under it." On the poet's seventy-second birthday, February 27th, 1879, he was presented by some seven hundred of the children of Cambridge

with an arm-chair made from the wood of this tree. To thank the children for their gift he wrote his graceful little poem *From my Arm-Chair*.

“Only your love and your remembrance could  
Give life to this dead wood,  
And make these branches, leafless now so long,  
Blossom again in song.”

PAGE 181 – **The lesson.** “Toiling—rejoicing—sorrowing.”

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### THE SEARCH FOR A WESTERN SEA

This selection, based on all the material available at that time, was written specially for the *Third Reader*.

It is impossible to separate the work of La Vérendrye from that of his sons. He, however, was the guiding hand and directed all the operations of his sons in the West. A brief sketch of his life and explorations will make this clear.

Pierre Gaultier de la Vérendrye was born at Three Rivers, on the St. Lawrence, on November 17th, 1685. At the age of twelve he entered the army as a cadet, but nothing is known of his military service until 1704, when he took part in the raid by the French on Deerfield, Massachusetts, and a little later in another raid on the English settlements in Newfoundland. In 1706 he was appointed an ensign in the Grenadiers serving in Flanders. For three years he remained with his regiment, and at Malplaquet was severely wounded, receiving no less than nine wounds. For his bravery in this battle he was made a lieutenant. He was unable to accept the promotion and returned to Canada, as an ensign in a colonial regiment; but finding that there was little hope of further promotion, he resigned from the army and engaged in the fur-trade.

Soon after returning to Canada, La Vérendrye married, and made his home on the island of Dupas, near Three Rivers. Here four sons were born to him—Jean, Pierre, François and Louis—all of whom were afterwards distinguished as explorers. After being for some time in charge of the trading-post of La Gabelle on the St. Maurice River, he was appointed in 1726 to the command of a post on Lake Nipigon, north of Lake Superior. Here he began to lay his plans for western exploration, a project in which he was interested from his boyhood. He tried, through the governor of Canada, to obtain aid from the king, but no money was forthcoming. He did succeed, however, in securing a grant of the monopoly of the fur-trade in the West, and by this means managed to interest a number of the Montreal merchants in his plans.

At last, after innumerable delays, the preparations were complete, and on June 8th, 1731, La Vérendrye, accompanied by three of his sons—Jean, Pierre and François—set out on his journey to discover the Western Sea.

Late in August the expedition reached the Grand Portage, about 45 miles from Kaministiquia, but there was trouble with the men. They mutinied, and it was with great difficulty that La Vérendrye succeeded in inducing half of them to proceed to Rainy Lake with La Jemeraye, his nephew, while he him-

self stayed behind at Kaministikwia for the winter, with the remainder. In the spring the explorer proceeded westward to the Lake of the Woods, staying for a short time at Fort St. Pierre, which had been built by La Jemeraye during the winter, and on the south-west side of the Lake he erected Fort St. Charles. Here he remained for some time engaged in the fur-trade, and sending to Montreal huge bales of furs to redeem his promises to the merchants who had advanced the money for the expedition. In the meantime Jean and Pierre had pushed on as far as Lake Winnipeg, where they built Fort Maurepas, near the mouth of the Winnipeg River.

But La Vérendrye had reached almost the limit of his resources. He himself was deeply in debt; the merchants refused further supplies and the king would not advance any money. It became necessary for him to return to Montreal. This he did in 1734 and succeeded in once more making terms with the merchants. Once more, in 1735, he set out for the west. When he reached Fort St. Charles, he was met with the sad tidings that La Jemeraye was dead. It became necessary to bring up supplies at once from Kaministikwia. Jean was entrusted with the expedition. On the way Jean and twenty-three of his men, including the Jesuit missionary, Father Alneau, were ambushed and massacred by the Sioux Indians. This was a crushing blow, but the explorer did not quail. It simply made him more determined to find the Western Sea.

In the summer of 1738, leaving Pierre in charge of Fort St. Charles, La Vérendrye, with François and Louis, set out on a visit to the far western tribes. They travelled down the Winnipeg River, stayed for a few days at Fort Maurepas, and finally reached the junction of the Red and Assiniboine Rivers, where Winnipeg now stands. The explorer then proceeded up the Assiniboine, where he built Fort La Reine, near the present site of Portage la Prairie. While he was building this fort one of his men, De Louvière, was engaged in erecting Fort Rouge, at the mouth of the Assiniboine. This fort, however, was abandoned after a year or two. La Vérendrye then set out over the prairie to visit the Mandan Indians on the Missouri.

In December, 1738, La Vérendrye returned to Fort La Reine, leaving two of his men with the Mandans to find out what they could about the Western Sea. These men did not return until the autumn of 1739, and they had learned so much that the explorer determined to send his son Pierre to pick up more information. Pierre, however, did not gain much further knowledge, but was again sent to the Mandans in the spring of 1742, this time accompanied by his brother François. The two young men pursued their explorations further westward and finally reached the foot-hills of the Rocky Mountains, returning to Fort La Reine after an absence of more than a year. During the next few years François built Fort Dauphin on Lake Manitoba and Fort Bourbon on Cedar Lake. Later he ascended the Saskatchewan as far as the Forks, where the North and South Branches join, and later still he built Fort Paskoyac on the Saskatchewan at the place now known as The Pas. Thus the sons of La Vérendrye became the discoverers of the Rocky Mountains and the Saskatchewan.

While his sons were engaged in exploring the far West La Vérendrye himself was busy looking after the fur-trade and directing the expeditions sent out. But his enemies were not idle. He was accused of neglecting the work of exploration in order that he might enrich himself with the profits of the fur-trade. Finally in 1746 he was ordered to return to Montreal, with his sons, and



others were entrusted with his work. After over two years' delay the explorer was completely vindicated. He was given the rank of captain, decorated with the Cross of St. Louis, and again placed in a position to continue his life work. But it was too late. In 1749, just as he had completed his arrangements to leave once again for the West, he died, worn out by his exertions and the worries of his later years. His sons made preparations to carry out the work their father had begun, but they were not permitted to do so. Their appeals were disregarded and they drop out of history.

The explorations of La Vérendrye and his sons are related in a most interesting way in *Pathfinders of the Great Plains* by Lawrence J. Burpee in *Chronicles of Canada* (Glasgow) and in *Pathfinders of the West* by Agnes C. Laut (Macmillan). See also *Empire Day, 1914*, issued by the Department of Education, Manitoba, and *The Search for the Western Sea* by Lawrence J. Burpee (Mussion).

**PAGE 181 – The great water of the West.** Lawrence J. Burpee says: "The Call of the West, though the phrase may seem a somewhat fanciful one, has been found from the beginning a vital factor in the exploration of America. It may perhaps be defined as the spirit of adventure of a vigorous people acting upon a deep-rooted racial tendency to follow the path of the sun. In any case it acted like a magnet to the nations of western Europe. As it drew the Northmen across the Atlantic a thousand years ago, so it undoubtedly animated the Spanish and Portuguese and British and French adventurers who some centuries later reached, more or less independently, and more or less unconsciously, the same great goal. In their case, however, the Call of the West was combined with other and more tangible influences. Columbus, the Cabots, Verrazano, Jacques Cartier, and the rest of that wonderful group of transatlantic voyagers sought primarily a short western route to China and the Indies. Behind it all was the lure of the setting sun and the adventurous spirit of their race, but on the surface at least was the eminently practical incentive of reaching golden Cathay."

**PAGE 182 – Neighboring Indians.** Lawrence J. Burpee says: "One day there came to him from the Kaministiquia River an Indian named Ochagach. Ochagach had travelled, according to his own story, far towards the setting sun, until he came to a great lake, out of which flowed a river to the westward. He said that he had paddled down this river until he came to where the water ebbed and flowed. He had not gone to the mouth of the river, through fear of the savage tribes that inhabited its shores, but that he had been told that it emptied into a great salt lake or sea, upon the coasts of which dwelt men of terrifying mien, who lived in fortified towns and wore armor; that the men rode on horseback; and that great ships visited these coast towns."

**The governor.** The governor of Canada, the Marquis de Beauharnais, was strongly in favor of La Vérendrye's project and urged the king to provide the explorer with one hundred men, and necessary supplies and equipment. All that the king would grant, however, was a monopoly of the fur-trade.

**Voyageurs.** The *courcours de bois*, or wood-runners, were a class peculiar to Canada in the early days of the fur-trade. They were for the most part young men who found the life in the settlements monotonous and preferred the free-

dom of the woods, where they were their own masters and could come and go as they pleased. They traded independently with the Indians or trapped for themselves, coming to the settlements only when they wished to trade their furs and to obtain supplies. They were thorough woodsmen and expert canoeists, good shots and of reckless courage. See *A History of Canada* by Charles G. D. Roberts (Macmillan).

**Birch canoes.** These canoes were about thirty feet in length, not eighty or ninety as stated in the text. Alexander Henry, in his *Travels and Adventures in Canada and the Indian Territories*, describes these canoes: "The canoes were, as usual, five fathoms and a half in length, and four feet and a half in their extreme breadth, and formed of birch-tree bark, a quarter of an inch in thickness. The bark is lined with small splints of cedar-wood; and the vessel is further strengthened with ribs of the same wood, of which the two ends are fastened to the gunwales: several bars, rather than seats, are laid across the canoe, from gunwale to gunwale."

PAGE 183 - **Kaministiquia.** The name, generally spelled "Kaministikwia" is now applied to the river on which the city of Fort William is situated. In 1717 De Lanoue had built a fort, Kaministikwia, near the present site of the city of Fort William.

**Pigeon River.** Grand Portage was near the mouth of the Pigeon. Here the party divided, one half proceeding onwards with La Jemeraye, while the other half went on to Kaministikwia, where they wintered with La Vérendrye.

**Rainy Lake.** Known to the French as Lac La Pluie.

**Fort St. Pierre.** So named in honor of La Vérendrye. The fort was beautifully situated in a meadow, surrounded by a grove of oaks, on the banks of Rainy Lake, near where the lake discharges its waters into the river of the same name.

**St. Charles.** The fort was built on a peninsula on the south-west side of the Lake of the Woods. "It consisted of an enclosure made with four rows of posts from twelve to fifteen feet in height, and in the form of an oblong square, within which were several rough cabins constructed of logs and clay and covered with bark." The fort was named in honor of Charles, Marquis de Beauharnais, the governor of Canada.

**Fort Maurepas.** This fort had already been built by Jean and Pierre, and named in honor of the French minister who had charge of Canadian affairs. It was built near where Fort Alexander now stands. See page 226.

PAGE 184 - **Fort Rouge.** A residential suburb of the city of Winnipeg, along the Assiniboine River, still retains this name.

**Portage of the Prairie.** The portage over the height of land between the Assiniboine River and Lake Manitoba.

**Fort de la Reine.** In English, "Queen's Fort."

**Cruelly murdered.** Jean, who was but twenty-three years old and who had already proved himself an ardent explorer and capable commander, was ambushed and slain, together with all his men, by a party of Sioux Indians on an island in the Lake of the Woods. Some of the Sioux had been fired upon a short time before by a body of Crees, who by way of a joke blamed the shooting

on the French. It was in retaliation for this apparent treachery that the Sioux fell on Jean and his unsuspecting men.

PAGE 185—**Pioneer explorer.** A movement is now on foot to honor the explorer by the erection of his statue in the grounds of the Roman Catholic cathedral at St. Boniface.

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### THE MOSS ROSE

The legend of the moss rose is told by Florence Holbrook in *Round the Year in Myth and Song* (American Book Co.) as follows: "One beautiful summer day a fairy saw a butterfly with golden wings. He tried to catch the lovely insect, and it led him a merry chase from flower to flower. At last the fairy found himself in a strange wood, and he did not know the way home. The sun had set, the wind had gone away, and no one could direct him. Wearied with his search, he determined to rest until the moon rose, when the fairies would come forth to dance upon the mossy banks. He looked about him for a resting place, and asked a stately lily to let him sleep on her broad leaves; but the petals were closed, and she would not receive him. Many flowers refused him shelter. At last, worn out and almost helpless, he came to a rose. This lovely flower spread wide her soft, fragrant petals as a downy couch for the tired fairy. After a quiet nap he awoke, rested and grateful, and asked the rose what return he could make for her kindness. The rose bowed her pretty head, and replied, 'Make me more beautiful'. The fairy looked at the rose blushing in the silvery moonlight, and wondered how she could be more lovely. Soon he noticed the dainty green moss at his feet, and drew a delicate veil of it over the rose." Georgia Torrey Drennan in *Ever Blooming Roses* (Duffield) says: "Since the moss rose was first known, the soft, lace-like, mossy bristles have remained the same; cultivation has not changed their form nor substance. They beautify the bud of the moss rose, which in this embellishment has no duplicate. Krummacker, the German writer of fables, says an angel, desirous of adding additional charm to the rose, conferred the moss and declared it perfect."

Stories and legends connected with other varieties of roses are found in *Myths and Legends of Flowers, Trees, Fruits, and Plants* by Charles M. Skinner (Lippincott).

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### WOODMAN, SPARE THAT TREE

The circumstances under which this poem was written form an interesting comment. In a letter to a personal friend the author says: "Riding out of town a few days since in company with a friend who was once the expected heir of the largest estates in America, but over whose worldly prospects a blight had recently come, he invited me to turn down a little romantic woodland pass not far from Bloomingdale. 'Your object', inquired I. 'Merely to



look once more on an old tree planted by my grandfather, near a cottage that was once my father's." "The place is yours, then," said I. "No, my poor mother sold it," and I observed a slight quiver of the lip at the recollection. "Dear mother," resumed my companion, "we passed many happy, happy days in that old cottage; but it is nothing to me now—father, mother, sisters, cottage, all are gone!" and a paleness overspread his countenance, and a moisture came over his eyes when he spoke. After a moment's pause, he added, "Don't think me foolish. I don't know how it is, but I never ride out but I turn down this lane to look at the old tree. I have a thousand recollections about it, and I always greet it as a familiar and well-remembered friend. In the bygone summertime it was a friend indeed. Under its branches I often listened to the good counsel of my parents, and had *such* gambols with my sisters! Its leaves are all off now, so you won't see it to advantage, for it is a glorious old fellow in summer; but I like it just as well in winter. There it is!"

"Near the tree stood an old man with his coat off, sharpening an axe. He was the occupant of the cottage. 'What are you going to do?' asked my friend. 'What is that to you?' was the reply. 'You are not going to cut that tree down, surely?' 'Yes, but I am though', said the woodman. 'What for?' inquired my companion, almost choked with emotion. 'What for!—I like that! Well, I'll tell you what for. This tree makes my dwelling unhealthy; it stands too near the house; prevents the moisture from exhaling and renders us liable to fever and ague!' 'Have you any other reason for cutting it down?' 'Yes; I am getting old; the woods are a great way off, and this tree is of value to me to burn.' He was soon convinced that the story about the fever and the ague was a mere fiction, and then asked what the tree was worth as firewood. 'Why, when it is down, about ten dollars.' 'Suppose I should give you that sum, would you let it stand?' 'Yes.' 'You are sure of that?' 'Positive.' 'Then give me a bond to that effect.' I drew it up; it was witnessed by his daughter; the money was paid, and we left the place with an assurance from the young girl that the tree should stand as long as she lived. We returned to the road and pursued our ride. The circumstances made a strong impression on my mind, and furnished me with materials for the song I sent you." S. J. Adair Fitz-Gerald in his *Stories of Famous Songs* (Nimmo) adds: "The truth is that Morris was himself the man who had lived in the old cottage and had played under the tree as a child." The music of the song is found in *Songs Every One Should Know* edited by Clifton Johnson (American Book Co.).

A recent critic says: "Simple ballads, if aptly expressed, are sure to find lasting recognition if there runs through them a thread of universal sentiment, no matter how fragile this thread may be. Such a ballad is *Woodman, Spare That Tree!* The appeal which it makes is simple and homely, but it is effective." It was formerly much sung both in public and in private, but is now generally treated as a poem to be read or recited.

PAGE 187—**Grateful.** Affording relief and pleasure.

**Gushing.** Impulsive.

**Heartstrings.** Showing his deep-rooted love for the tree.

**Brave.** Triumph over.

### DICK WHITTINGTON

This selection is an adaptation of an old and familiar story of which there are many versions. Although attempts have been made to prove that the story of Whittington's early life is fictitious, it is now generally admitted that the main details are true. Although poor, he was of a good family, and was born in 1358 at Pauntley, in Gloucestershire. At the age of 13 he went to London, where he was apprenticed to his cousin, Sir John Fitz-Warren, a wealthy merchant. It is certain that he laid the foundation of his fortune by means of a cat. Subsequently he prospered greatly, married his former master's daughter, and was elected Lord Mayor of London on four occasions, 1396, 1397, 1406 and 1419. In this latter year he was knighted by King Henry V. He devoted a great deal of his time and wealth towards the improvement of London, specially in making it a more healthy place to live in. In addition, out of his private funds, he built churches, established libraries, and founded almshouses. He had no children and his wife died before him. He himself died at London in 1423, leaving the greater part of his wealth to the city of London. The church in which his body was buried was burned during the great fire of 1666. The whole story of Whittington is told in *Sir Richard Whittington* by Walter Besant and James Rice (Chatto). A neat school edition of the story is *Dick Whittington* by Mrs. L. Walker in *Bright Story Readers* (Macmillan).

PAGE 192 – **Whittington's Stone.** This stone which now forms part of a lamp-post, is near the foot of Highgate Hill, a north-western suburb of London. The Whittington Arms at the foot of the hill was established by the Lord Mayor himself.

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### SOMEBODY'S MOTHER

The author of this poem is unknown. The poetry is not, perhaps, of a very high order, but the lesson taught is admirable.

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### THE LORD IS MY SHEPHERD

This poem, the authorship of which is generally assigned to King David, is numbered XXIII in *The Book of Psalms*. The arrangement of the verses is that of Richard G. Moulton in *The Modern Readers' Bible* (Macmillan). Moulton says: "In this most popular of sacred lyrics the thought of Jehovah's protection is developed, first by the single image of the shepherd and his flock, expanded in detail; then by a rapid succession of images; the plentiful supply of food in spite of a blockading enemy, the hospitable feast with its wine and anointing, and (perhaps) the stream of goodness following the singer through the desert of life." See *The Book of Psalms* edited by the Rev. A. F. Kirkpatrick.

rick in *The Cambridge Bible for Schools and Colleges* (Cambridge Press) and *The Psalms* by the Rev. Professor Davison in *The Century Bible* (Jack). A very pretty but somewhat fanciful interpretation of the Psalm is given in *The Song of Our Syrian Guest* by W. A. Knight (Partridge).

A distinguished preacher says of this psalm: "David has left no sweeter psalm than the short twenty-third. It is but a moment's opening of his soul; but, as when one, walking the winter street, sees the door opened for some one to enter, and the red light streams a moment forth, and the forms of gay children are running to greet the comer, and genial music sounds, though the door shuts and leaves night black, yet it cannot shut back again all that the eye, the ear, the heart, and the imagination have seen; so in this psalm, though it is but a moment's opening of the soul, are emitted truths of peace and consolation that will never be absent from the world. It has charmed more griefs to rest than all the philosophy of the world. It has remanded to their dungeon more felon thoughts, more black doubts, more thieving sorrows, than there are sands on the seashore. It has comforted the noble host of the poor. It has sung courage to the army of the disappointed. It has poured balm and consolation into the hearts of the sick, of captives in dungeons, of widows in their pinching griefs, of orphans in their loneliness. Dying soldiers have died easier as it was read to them; ghastly hospitals have been illuminated; it has visited the prisoner and broken his chains, and, like Peter's angel, led him forth in imagination, and sung him back to his home again." Professor Davison also comments: "The charm of this Psalm of Psalms lies in its combined simplicity of diction, beauty of conception, and wealth of religious significance. These are blended with an art that is beyond art, attainable only by the trustful human spirit guided by the Divine. The chief figure in the picture, that of the shepherd, is one which appeals to all ages and all nations, though it suggests itself most naturally to dwellers in the pastoral countries of the East. The secondary metaphor, that of the host at the banquet of life, must not be slighted, though it is inevitably thrown into the background by the superior beauty and suggestiveness of the primary thought. The meaning and helpfulness of this perfect little Psalm can never be exhausted so long as men, like sheep, wander and need guidance, and so long as they learn to find it in God their Shepherd."

**PAGE 197 – My shepherd.** A natural and expressive figure in a pastoral country like Palestine.

**Not want.** The language of both experience and confidence.

**Leadeth me.** The idea of guidance is suggested.

**Restoreth.** "Renews and sustains my life."

**The shadow of death.** A. F. Kirkpatrick says: "The sheep districts in Palestine consist of wide open wolds or downs, reft here and there by deep ravines, in whose sides lurks many a wild beast, the enemy of the flocks. Even in such a dismal glen, where unknown perils are the thickest, where deadly gloom and horror are on every side, he knows no fear."

**PAGE 198 – Thy rod and thy staff.** The shepherd's crook is figured as a club with which to defend the flock, and as a staff to lean upon.



**A table.** The figure is changed. The shepherd gives place to the bountiful monarch who entertains his guest with splendid hospitality. Professor Davison says: "Much is gained, even from the point of view of art, by this additional figure to describe God's goodness and man's ground of trust and confidence. Provision for needs, festive rejoicing, the bestowment of dignity, abounding grace more than sufficient for all contingencies—such are the suggestions of this verse, in which the Psalmist is a guest at the banquet of life, with Jehovah for a bountiful Host. Fresh and fragrant oil, freely used in the East as a cosmetic, is associated always with festal occasions, and the neglect to provide it is somewhat of a slight on the part of a host who is entertaining guests."

**Mine enemies.** The host honors him in public before the very faces of those who hate him.

**Anointed.** The anointing of the guests with oil was one of the ceremonies of an Eastern banquet.

**I will dwell.** The words are figurative; he will live forever in intimate fellowship with God.

### BLACK BEAUTY'S BREAKING IN

This selection is Chapter III of *Black Beauty: The Autobiography of A Horse* published in 1877. The book bears as its motto a quotation from *The Life of Charles Kingsley*: "He was a perfect horseman, and never lost his temper with his horse, talking to and reasoning with it if it shied or bolted, as if it had been a rational being, knowing that from the fine organization of the animal, a horse, like a child, will be confused by panic fear, which is only increased by punishment."

The preface to one of the American editions of *Black Beauty* says: "*Black Beauty*, the *Uncle Tom's Cabin* of animal life, was written by an invalid Quaker lady of Yarmouth, England. It has had a larger sale than any other tendency book published in England or America, and has been translated into many languages. Millions of copies have been sold. Miss Sewall wrote the book on a bed of pain; she received one hundred dollars for the copyright; and only lived to see the beginning of its great influence in the world. The volume was published in 1877, and its circulation has never been so large as now. The American Humane Society printed more than half a million copies of the work in a little more than a year. The demand for the book in Latin America is very great. The book was not written for the market, but for an influence to meet a need."

**PAGE 198 - Now beginning.** The first two chapters of *Black Beauty* relate the early history of the colt.

**Squire Gordon.** It was Squire Gordon who purchased Black Beauty from his first owner, and it was Mrs. Gordon who gave him his name.

**PAGE 204 - Many kinds of men.** The story related by Black Beauty in the book illustrates the fact that many kinds of men have to do with horses. "A horse never knows who may buy him, or who may drive him." The whole book is most interesting, and should, if time permits, be read in class.

## THE DOOR OF SPRING

This poem was published in 1907 in *The Last Robin: Lyrics and Sonnets*. The picture in the poem is of Winter, old and weary, holding on and refusing Spring an entrance. The door cannot be opened at the first sign of melting snow or running water, but it must wait until all nature is ready to awaken. The birds are the real sign of Spring. We may hear and see them occasionally at first, but the door of Spring is not held wide open until they are really settled and are ready for their work. This thought is carried out by the woodpecker's "tapping" of the first stanza and the "hammer" of the second.

PAGE 205—**Woodpeckers.** There are five species of woodpeckers common in Canada—the downy, hairy, flicker, red-headed, and red-bellied. The red-bellied woodpecker, a winter bird, is the most beautiful of all. It is found principally in southern Ontario. Full descriptions with illustrations of all of these varieties are given in *Birdcraft* by Mabel Osgood Wright (Macmillan). See also *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan). Seven colored illustrations of woodpeckers are given in *A Book of Birds* by W. P. Pycraft (Briggs).

## THE CROCUS'S SONG

In this poem the lovely flowers, which spring up from the brown earth as soon as the snow is gone and before the grass has even begun to turn green, are used to teach the lesson of hope. The same thought is expressed in "Behind the clouds is the sun still shining" and in "Sorrow endureth for a night, but joy cometh in the morning".

Harriet L. Keeler in *Our Garden Flowers* (Scribner) says: "Instead of a bulb like the daffodil the crocus has a solid corm, which is a depressed and thickened stem. From this corm arise the grass-like leaves in a bundle, the outer series wrapping the inner and giving such support to each other that they really do duty as a stem. The flowers and leaves arrive in the upper world together and like the snowdrop arise early in the year. The flower will open while the frost and snow are still supreme; its own little spot must be warm, it matters not how much cold there is elsewhere." The flowers of the crocus are purple, yellow, mauve, or white. "They are beautiful anywhere, but especially upon the lawn in the grass, because having only insignificant leaves of their own they look the better for a background of green." An interesting chapter on the crocus is found in *Round the Year* by L. C. Miall (Macmillan).

A recent writer says: "Our association of early spring with the crocus and the daffodil is a memory acquired in gardens; for neither is native to American soil. But to the Greek, whose oneness with nature is still the marvel of the ages, spring comes in the cup of the crocus, in the trumpets of narcissus and amaryllis."

### A SOUND OPINION

The author of this favorite old story is unknown. The title frequently given to the selection is *Procrastination*.

PAGE 209 – **Half-a-crown.** An English crown is five shillings.

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### THE SOLDIER'S DREAM

This poem is the direct result of a trip that Campbell took to the continent during 1800-01. See page 288. While there he saw at least one battlefield and was profoundly impressed by the sight. The poem is a strong commentary on the miseries of war, and the suffering that inevitably falls upon those who are not even directly concerned.

PAGE 211 – **Sang truce.** The bugles gave the signal to cease the conflict.

**Had lowered.** Darkness had set in.

**Sentinel stars.** A fine metaphor drawn from the poem itself.

**Wolf-scaring.** Fires lighted for the purpose of frightening the wolves from the bodies of the slain.

**Pledged we.** Drank one another's health.

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### MARCH OF THE MEN OF HARLECH

When Edward I had completed his conquest of Wales, in order to keep peace in the land, he built seven strong castles at seven important strategic points. Among these was Harlech Castle, on the seashore of Merionethshire. "Built on a crag of rock that juts from a terrace two hundred feet above the plain, stands the great stone towers, looking towards the majestic range of Snowden to the north, and guarding the wide stretch of country below; while to the west they gaze over the Irish Sea. Legend tells us that the castle stands upon the site of a far more ancient building, Branwen's Tower, which stood there a thousand years before English Edward was heard of." See *Wales* by E. M. Wilmot-Buxton in *Poets at Many Lands* series (Macmillan). The word "Harlech" means "above the boulders."

During the Wars of the Roses Harlech Castle was held for the Lancastrians by David ap Sinion. After the disastrous battle of Northampton in 1460 Margaret took refuge there with her son Edward. The Earl of Pembroke was sent to Harlech with a powerful army to demand the surrender of the fugitives. But David stoutly answered: "I held a tower in France till all the old women in Wales heard of it, and now all the old women in France shall hear how I defend this castle." Margaret and Edward escaped, and David held the castle until forced by famine to surrender. The capitulation,



however, was honorable, as the defenders and their brave leader were set at liberty. *The March of the Men of Harlech* was written during the progress of the siege to stir the Welsh chieftains to revolt against the usurping Edward. E. M. Wilmot-Buxton says: "Even in the English words the chant is inspiring in the extreme; the Welsh words, joined to the warlike tune, would stir the veriest coward to play his part like a hero." See *Stories of Famous Songs* by S. J. Adair Fitz-Gerald (Nimmo). The music of the song is found in Book III of *The King Edward Music Readers* by L. H. J. Minchin (Macmillan). There are many translations into English, perhaps the best being that by William Duthie as given in the text.

PAGE 212 - **Saxon.** The English.

**Hinds.** Peasants.

**Cambria.** The ancient name of Wales.

## HUGH JOHN SMITH BECOMES A SOLDIER

This selection is freely adapted from Chapters II and III of *The Surprising Adventures of Sir Toady Lion with those of General Napoleon Smith: An Improving History for Old Boys, Young Boys, Good Boys, Bad Boys, Big Boys, Little Boys, Cow Boys and Tom-Boys*. The book deals with the every-day doings of Hugh John Picton Smith, his sister Priscilla, and his younger brother Arthur George, usually known as Toady Lion, his own first effort at the name of his favorite hero Richard Cœur-de-Lion. The incident related took place during a review of the troops at a town on the Border near Hugh John's home.

The illustration in the text, the original of which is the work of the French artist Dupray, shows the charge of the Scots Greys at Waterloo. At a critical point in the battle Lord Uxbridge led the Household and the Union Cavalry Brigades against the French lines. The charge of these two brigades is described as one of the most dazzling and dramatic incidents of the great fight. The Scots Greys formed a part of the Union Brigade and were held "in support" of the Royals and Inniskillings. But they forgot all about this and were soon in the front rank of the cavalry. W. H. Fitchett in *Deeds That Won the Empire* (Smith, Elder) thus describes the charge: "The Scots Greys were supposed to be 'in support'; but coming swiftly up, they suddenly saw on their left shoulder Marconet's divisions, the extreme right of the French. At that sight the Greys swung a little off to their left, swept through the intervals of the 92nd, and smote the French battalions full in front. As the Greys rode through the intervals of the footmen—Scottish horsemen through Scottish infantry—the Scottish blood in both regiments naturally took fire. Greetings in broadest Doric flew from man to man. The pipes skirled fiercely. 'Scotland for Ever!' went up in a stormy shout from the kilted lines. The Greys, riding fast, sometimes jostled, or even struck down some of the 92nd. Many of the Highlanders caught hold of the stirrups of the Greys and raced forward with them—Scotsmen calling to Scotsmen—into the ranks of the French. Who could resist such a charge?" When Lord Uxbridge finally

looked round for his supports, he found that they were busy fighting on their own account, and were riding furiously in the very front ranks.

PAGE 216 – **Famous regiment.** The Royal Highlanders, known as the Black Watch from the color of their tartan.

PAGE 218 – **The Scots Greys.** The 2nd Dragoons, or Royal Scots Greys, a celebrated Scottish cavalry regiment. They were so called from the color of their horses. The regiment was organized in 1678 under the auspices of Claverhouse, Marquis of Dundee. Their motto was "Second to None." Lady Butler's famous picture "Scotland for Ever" celebrates their brilliant charge at Waterloo. See *British Regiments at the Front* (Hodder).

### ENGLAND'S DEAD

This is one of Mrs. Hemans's early poems and was published in 1820. The poem is cast in the form of an answer to the question of a stranger, who on visiting Britain, asks to be shown the resting-place of the men who have given up their lives for their country. The answer is that the graves of the "mighty dead" are not to be found in Britain, but are scattered everywhere over the globe. Typical parts of the world are selected as the scenes of the exploits of these men—Egypt, India, America, the Spanish Peninsula, the Arctic regions—and the poem concludes with the general statements that there is no place in the world where England's dead may not be found.

Kipling's poem *The English Flag* in *Ballads and Barrack Room Ballads* (Macmillan) deals with this same subject in a somewhat different way and may be read with advantage in this connection.

"The dead dumb fog hath wrapped it—the frozen dew has kissed—  
The naked stars have seen it, a fellow-star in the mist.  
What is the flag of England? Ye have but my breath to dare,  
Ye have but my waves to conquer. Go forth, for it is there!"

PAGE 219 – **The ocean isle.** Great Britain.

**Glory's bed.** The graves of the heroes.

**Free, free.** Sail as fast and as far as you will.

**Egypt's burning plains.** In 1801 a British expedition consisting of 15,600 men under Sir Ralph Abercromby was sent to Egypt with the object of compelling the surrender of the French army that had been left there by Napoleon. The French were defeated in a stubborn battle near Alexandria, in which Abercromby was killed, and during the summer their whole force of 13,000 men surrendered to the British. See *Heroes of England* by J. G. Edgar in *Everyman's Library* (Dent).

**Pyramid.** The pyramids are gigantic structures of stone in the form of a pyramid erected by the ancient kings of Egypt as mausoleums. There are about 75 of these in Egypt. The largest of the pyramids was originally 775 feet square at the base and 481 feet high.

**O'erswayed.** The whole country seems to lie under the shadow of the gigantic monument.

**Noon-day.** The fierce heat of noon.

**Hurricane.** The destructive typhoons which periodically ravage the shores of the Indian Ocean.

**Ganges' banks.** The exploits of the British soldiers under such leaders as Clive, Hastings, Wellington, and others are here referred to.

PAGE 220 - **Torrent-floods.** The turbulent waters of the great North American continent.

**Columbia.** North America.

**Arrow's flight.** Referring to the bitter conflicts between the pioneer settlers of the American continent and the native Indians.

**Reck.** Heed.

**Pyrenees.** In 1813 the British armies were engaging the French in the Pyrenees, and many important engagements were fought. These battles were stubbornly contested, there being great loss of life on both sides.

**Forest-wreaths.** As if the pine-boughs, in falling, had formed wreaths over the graves of those who had died in battle.

**Roncesvalles' field.** The field of glory. A famous battle was fought at Roncesvalles in 778 between the rear-guard of Charlemagne's army under Roland and the Spanish border tribes, during which the rear-guard was wiped out and Roland, Archbishop Turpin, and other famous knights were slain. The French king had invaded Spain and had defeated the Moors, but on his return journey to France his rear-guard was treacherously attacked by the enemy. Before Charlemagne could reach the scene of the battle, all was over; not a single man of the French survived. See *Stories of Charlemagne and the Peers of France* by A. J. Church (Macmillan) and *The Song of Roland* translated by Isabel Butler in *The Riverside Literature Series* (Houghton).

**Cold-blue desert.** Desolate fields of ice. Many hundreds of Englishmen have perished in the attempt either to reach the North Pole, or to discover the North-West Passage.

PAGE 221 - **Their course . . . is done.** They sail the seas no more.

**Funeral piles.** Monuments.

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## A CHILD'S DREAM OF A STAR

This selection was published originally in *Household Words* and now appears in *Reprinted Pieces* in the Collected Edition of Dickens's Works. *A Child's Dream of a Star* is a purely imaginative study, and to analyze it in detail would destroy its beauty and pathos. The children look out at the stars and are filled with wonder. They grow to associate the visible and yet incomprehensible in nature with the unknown life after death. From thinking of the buds as the children of the flowers and the little streams as the children of the larger waters they grow to think of the small stars as the children of the larger



stars, and all these as playmates of the children of men. Because the brother and sister have together watched and loved the brightest of these stars, when the little sister is taken away, the boy imagines it to have become her home and that both the star and the child are waiting for him to come. So the childish fancy grows upon him and comforts him through all his other sorrows, which become not so much his losses as reunions in the life beyond. The end of his own life is really to him the meeting again with all those who have been dear to him in life.

It is interesting to note that the thought underlying the selection is by no means new, and is really much older than Dickens. Practically the same story, based on an old folk-tale, is told in *The Book of Nature Myths* by Florence Holbrook (Houghton).

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### EXCELSIOR

This poem was written on September 28th, 1841, and was published later in the same year in *Ballads and Other Poems*. Samuel Longfellow says: "One day Mr. Longfellow's eye fell upon a scrap of newspaper, a part of the heading of one of the New York journals, bearing the seal of the State of New York,—a shield, with a rising sun and the motto in heraldic Latin, *Excelsior*. At once there sprang up in his imagination the picture of the youth scaling the Alpine pass." The lines, as they occurred to the poet, were jotted down on the back of a letter from his friend Charles Sumner.

In a letter to a friend Longfellow gives his own interpretation of *Excelsior*: "I have had the pleasure of receiving your note in regard to the poem *Excelsior*, and very willingly give you my intention in writing it. This was no more than to display in a series of pictures, the life of a man of genius resisting all temptations, laying aside all fears, heedless of all warnings, and pressing on to accomplish his purpose. His motto is *Excelsior*, 'Higher'. He passes through the Alpine village, through the rough, cold paths of the world where the peasants cannot understand him, and where his watchword is an unknown tongue. He disregards the happiness of domestic peace and sees the glaciers—his fate—before him. He disregards the warnings of the old man's wisdom and the fascination of woman's love. He answers to all, 'Higher yet'. The monks of St. Bernard are the representatives of religious forms and ceremonies, and with their oft-repeated prayer mingles the sound of his voice telling them that there is something higher than forms or ceremonies. Filled with these aspirations, he perishes without having gained the perfection he longed for; and the voice heard in the air is the promise of immortality and progress ever upward."

PAGE 226 — **Excelsior**. Longfellow says: "You will perceive that *Excelsior*, an adjective of the comparative degree, is used adverbially—a use justified by the best Latin writers". The poet is wrong in his Latin, but the meaning of the word is perfectly plain.

**The pass.** The pass of Saint-Bernard between Piedmont and Switzerland. 8000 feet above the sea level. At the crest is a *hospice* founded in 962 by

Bernard de Menthon for the benefit of pilgrims on their way to Rome. It is inhabited by ten or fifteen monks of the order of St. Augustine and a number of attendants. The monks are assisted by their faithful dogs in caring for travellers who may be overcome by cold or lost in the snow. The famous breed of St. Bernard dogs has lately been replaced by a Newfoundland stock. It is said that eight or nine thousand travellers yearly take advantage of the hospitality of the monks. See Book I of *Narrative Geography Readers* by George F. Bosworth (Macmillan).

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### THE SENTINEL'S POUCH

The incident related in the text took place during the Seven Years' War. See *The Saskatchewan Public School History of England* (Macmillan). The Prussians under Frederick the Great were during this time engaged against the whole power of Russia, Austria, and France.

PAGE 231 - **Frederick the Great.** Frederick II, the son of Frederick I, King of Prussia, and Sophia Dorothea, daughter of George I of England, was born at Berlin on January 24th, 1712. During his boyhood he was very severely treated by his father, and indeed on one occasion was sentenced to death. He succeeded his father on the throne in 1740 and began almost at once his successful military career. The greatness of Prussia dates from his reign. He died August 17th, 1786. See *Historical Tales: Germany* by Charles Morris (Lippincott) and *Little Stories of Germany* by Maude Barrows Dutton (American Book Co.).

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### THE MILKMAID

This selection is one of Taylor's humorous poems written specially for children. The amusing monologue leads directly to the proverb in the last line.

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### TOM, THE WATER-BABY

This selection is taken from Chapter III of *The Water Babies: A Fairy Tale for a Land-Baby*. The text is considerably changed from the original, but nothing essential is omitted. The book was written by Kingsley for his youngest son, "Grenville Arthur, and all other good little boys." Alfonso Gardiner says: "The tale appeared in serial form in *Macmillan's Magazine*, in 1862, and was published in book form in 1863. At this time chimneys were swept by little boys who were sent up them with a hand-brush, and, climbing upwards, swept as they went, until they reached the top. The work was hard and dangerous.

and the little sweeps were often very cruelly treated. As the flues from different rooms often ran into one main flue, the sweep frequently lost himself in the dark and crooked flues when climbing upwards, but especially when returning. By an Act of Parliament passed in 1840, it became unlawful, after 1st July, 1842, for a master-sweep to take an apprentice under 16 years old, and no one under 21 years of age was to be allowed to ascend a chimney. This law had been almost entirely evaded, but the publication of *The Water Babies* drew such attention to the exceeding cruelty of forcing little boys to do this dangerous work, that more stringent regulations for the enforcement of the Act were made in 1864. Chimneys are now swept by a special brush invented in the early part of the 19th century." A good abridgment of *The Water Babies*, edited by Alfonzo Gardiner, is found in *Bright Story Readers* (Macmillan).

The story of *The Water Babies* is briefly as follows: Tom, the little chimney-sweep and his master Grimes, who ill-treated and starved him, had set out to sweep the chimneys of Harthover Place. On their way across the beautiful country they met an Irishwoman, who walked beside Tom and reproved Grimes for his wickedness, and then suddenly disappeared. Tom got lost among the many chimneys of Harthover Place and found himself in a room where a beautiful little girl lay asleep. He was so surprised at the reflection of his little soot-begrimed self, that he exclaimed aloud and wakened the little girl and her nurse. He jumped out of the window and escaped, although Sir John Harthover and several servants and Grimes ran after him. He ran through the woods and meadows and over a very steep cliff, till he came to a cottage where an old woman kept a little school. Here he became very ill with fever, and because he was very thirsty he ran down to the river when he was left alone. Although the big people who found his little black body thought he was drowned, he really had become a water-baby with a little frill of gills around his neck.

Tom was not a good baby, but teased the water-creatures so that the water-fairies were not allowed to make him happy. One day some otters came rolling and swimming down towards the sea. When they found Tom was not good to eat, they teased him and called him an eft, and told him the salmon would soon come from the sea and eat him up. When Tom came to the sea and really met the salmon, he found them to be very kind and they told him there were more water-babies to play with in the sea. He found some of these and helped them plant a water-garden, and was taken by them to St. Brandan's Isle, where there were thousands of water-babies.

At St. Brandan's Isle also were two fairy-sisters. One was Mrs. Be-done-by-as-you-did, with a black bonnet and shawl and green spectacles and a hooked nose and a birch rod, who gave sea-apples to good babies and hard pebbles to bad ones. She told Tom that when all the babies were good she could be always beautiful like her sister Mrs. Do-as-you-would-be-done-by, who came on Sundays and cuddled and loved the babies. Tom wanted to be good, so a teacher was sent to him, who turned out to be Miss Ellie, the beautiful little girl from Harthover Place, who had one day fallen over a cliff at the sea-side and to whom the fairies had given a pair of wings and had taken her away. She taught him



every day but Sunday, and Tom loved her so much that he begged to be allowed to go away with her on Sundays also. The good fairy told him he could not go until he was willing to help some one whom he did not like. Tom was very sad, because the only one whom he felt he really should want to help was Grimes. This made him so cross that at last Miss Ellie was not allowed to teach him any more. Then he begged to be allowed to go to help Grimes.

Now Grimes had fallen into the water one night while fishing, and had been carried away and made a prisoner in a chimney-top at the Other-end-of-Nowhere. So Tom set out to find him, and when he reached there he found that Mrs. Be-done-by-as-you-did had come too, and she told Grimes he was treated in this way because he had treated Tom badly. Tom tried to pull the chimney down with his little hands and free his old master. This kindness and the news that his mother was dead softened the hard heart of Grimes, and when he spoke kindly to Tom the chimney fell away and he was freed. Mrs. Be-done-by-as-you-did then became beautiful like her good sister, and Tom recognized in her the Irishwoman who had talked to him on the way to Harthover Place.

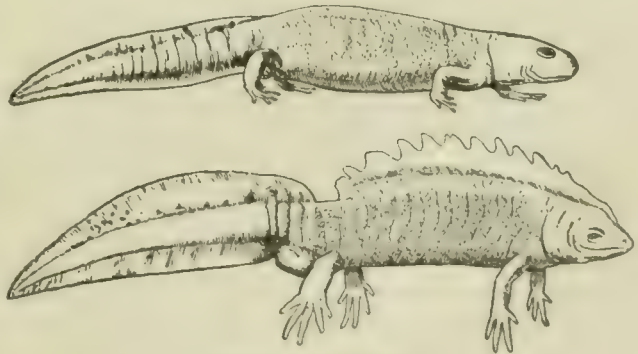
Tom was blindfolded and taken back to St. Brandan's Isle and was allowed to have Miss Ellie as his teacher and to go away with her on Sundays, because he had conquered himself and had learned to do the things he did not like. The story of *The Water Babies* is told in more extended form in *Lives and Stories Worth Remembering* by Grace H. Kupfer (American Book Co.).

**PAGE 234 - The dragon-fly.** The first part of Chapter II of *The Water Babies* tells how Tom came to make friends with a number of the water creatures, among others with a dragon-fly. See page 59.

**Gnats.** A good description of the common gnat is found in *Pond Life* by the Rev. Charles A. Hall in *Peeps at Nature* series (Macmillan).

**Otters.** The otters in Great Britain are looked upon as the pirates of the streams, on account of the large number of fish they eat. See *British Land Mammals and Their Habits* by A. Nichol Simpson in *Peeps at Nature* series (Macmillan).

**PAGE 235 - Eft.** More familiarly known as newts. Edward C. Ash in *Pond Life in The People's Books* (Jack) says: "The female newt lays each egg on a leaf which she bends over, so as to protect it from fish and other dangers. The eggs hatch into most charming little creatures, delicate, graceful and beautifully colored. Gradually the



EFTS OR NEWTS

The upper figure is the female, the lower the male

young newt grows more like the adult: the large external gills which give it so original an appearance disappear. When the young newts are mature, they

leave the water and do not return until a year or two later." See Book II of *Senior Country Reader* by H. B. M. Buchanan (Macmillan).

PAGE 236 - **Salmon.** See H. B. M. Buchanan's *Senior Country Reader*, Book II, for a description of the salmon.

**Cheshire cat.** A. Wallace in *Popular Sayings Dissected* (Stokes) explains: "To grin from ear to ear. A particular pattern of stamp for the butter pats is in general use among the farmers of certain agricultural districts. In Cheshire the popular imprint was a cat of a particularly 'open countenance': hence the expression."

PAGE 237 - **Trout.** See H. B. M. Buchanan's *Senior Country Reader*, Book II.

PAGE 239 - **Eels.** H. B. M. Buchanan says: "Eels migrate, but they reverse the habits of the salmon. Whereas the salmon ascend our rivers to lay their eggs, and descend to the sea to fatten themselves and recruit their strength, the eels reverse the process, by descending to the brackish or salt water to lay their eggs, and by ascending our rivers for their food. After the little eels have been hatched out in the warmer brackish waters of our estuaries, they ascend the rivers in countless myriads, and so desperate are their efforts to reach certain points in our rivers, that they will climb up and over any obstacle in their way,—the upright posts of waterfalls, or the moist rocks at the side of the falls."

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## AN APRIL DAY

In this poem the writer gives a very exact picture of an early spring day, with its dull misty light and its almost oppressive stillness. The continuous warm rain seems to cause all nature to burst into life, and "one can almost see the leaves grow." Then in the last two stanzas the ceasing of the rain is pictured, the burst of sunlight, and the final clearing shower.

PAGE 241 - **Garnered.** Gathered up, stored.

PAGE 242 - **Honeysuckle.** C. E. Smith says: "The honeysuckle is a shrub with long, feeble, woody stems. These stems twist themselves round young trees and hedges, which support the plant and raise it up towards the sun. The beautiful flower-trumpets of the plant are yellow-pink, sometimes almost purple on the outside, and inside they are pale yellow. The leaves grow opposite each other in pairs." A colored illustration of the bloom of the honeysuckle is given in *Flowers Shown to the Children* by Janet Harvey Kelman (Jack). See also *Our Garden Flowers* by Harriet L. Keeler (Scribner).

**Thorn.** The hawthorne, a shrub with spreading branches and stout thorns or spines. The flowers are white, or sometimes reddish, rather large and clustered, with a peculiar, disagreeable odor. A colored illustration of the hawthorne is given in *How to Know the Wild Flowers* by Mrs. William Starr Dana (Scribner).

**Studs.** An archaic form meaning a stem or stock. John Greenleaf Whittier in *A First Flower* says:

“And willowy studs of downy silver  
Have prophesied of Spring to come.”

**Cones.** The lilac clusters are cone-shaped.

**Milk-white.** Lilac blossoms are either white or purple.

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### PUSSY WILLOW

This poem, the author of which is unknown, gives a pretty picture of the general change in all nature in the spring. The beginning of the picture is really in the last stanza when the call of the south wind awakens the pussy willow, the furry blossoms of the willow, which appear before the leaves. In the first and second stanzas are given the other changes of spring, the melting snow, the running sap, the return of the birds, and the appearance of the little mayflower. Interesting chapters on the pussy willows are found in *Round the Year* by L. C. Miall (Macmillan) and in *Plants and Their Children* by Mrs. William Starr Dana (American Book Co.). A colored illustration of the catkins is given in *Gardens in Their Season* by C. Von Wyss (Macmillan). See also *Fanciful Flower Tales* by Madge A. Begham (Little).

PAGE 243 - **Mayflower.** The mayflower is known also as the trailing arbutus and the ground laurel. Mrs. William Starr Dana in *How to Know the Wild Flowers* (Scribner) says: “The waxy blossoms and delicious breath of the trailing arbutus are among the earliest prophecies of perfume-laden summer. We look for these flowers in April—not beneath the snow, where tradition rashly locates them, but under the dead brown leaves of last year; and especially among the pines and in light sandy soil.” See also *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan) and Mrs. Dana’s *Plants and Their Children*. The mayflower is the emblem of Nova Scotia. See John McPherson’s poem *The Mayflower* in *A Treasury of Canadian Verse* edited by Theodore H. Rand (Briggs).

**Bluebirds.** See page 169.

**Yellow tassels.** “The poplar begins to flower early in March. It is a catkin-bearing tree, and high on the upper branches there dance and dangle long slender woolly tails.” A description and a colored illustration of these catkins is given in *Trees Shown to the Children* by Janet Harvey Kelman (Jack).

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### LAURA SECORD

This selection, descriptive of one of the most famous of Canadian women, was written specially for the *Third Reader*.

Laura Secord was born in December, 1775. She was the daughter of Thomas Ingersoll and his wife, Sarah, who was a sister of General John Whiting of



Great Barrington, Massachusetts. At the close of the Revolutionary War Thomas Ingersoll, at the invitation of Governor Simcoe, removed with his family to Upper Canada, where he founded the town that bears his name. His daughter Laura married James Secord, and at the outbreak of the War of 1812 she and her husband were living at Queenston. The family at that time consisted of four daughters and one son, but two daughters were born subsequently. She died October 16th, 1868, and is buried in Drummondville churchyard. Good sketches of Laura Secord are given in *Brief Biographies Supplementing Canadian History* by J. O. Miller (Copp) and in *Heroines of Canadian History* by W. S. Herrington (Briggs). Many poems have been written dealing with her exploit, particularly by Mrs. Curzon, Miss Machar, John Read, and Charles Edwin Jakeway. This last poem, which should if possible be read in class, is quoted in full in Herrington's *Heroines of Canadian History*.

Strangely enough some years later doubt was thrown upon Mrs. Secord's exploit and an appeal was made to Fitz Gibbon to settle the question. He at once issued the following statement: "I do hereby certify that Mrs. Secord, wife of James Secord, Esq., did, in the month of June, 1813, walk from her house, near the village of St. David's, to De Cou's house in Thorold by a circuitous route of about twenty miles, partly through the woods, to acquaint me that the enemy intended to attempt, by surprise, to capture a detachment of the 49th Regiment, then under my command, she having obtained such knowledge from good authority, as the event proved. Mrs. Secord was a person of slight and delicate frame, and made the effort in weather excessively warm, and I dreaded at the time that she must suffer in health in consequence of fatigue and anxiety, she having been exposed to danger from the enemy, through whose lines of communication she had to pass. The attempt was made on my detachment by the enemy; and his detachment of upwards of 500 men and a field-piece and 50 dragoons were captured in consequence."

The following account of the affair at Beaver Dam is abridged from *The Canadian War of 1812* by Sir Charles Lucas (Clarendon Press): "On the evening of June 23rd, 1813, Colonel Boerstler with a party of nearly 600 Americans left Fort George with the object of capturing a detachment of the 49th Regiment under Lieutenant Fitz Gibbon who were stationed at De Cou's house near Thorold. They reached Queenston and in the early morning of the 24th set out from there on their twelve-mile march. The evening before Fitz Gibbon had been warned of the approach of the enemy by Laura Secord, and preparations were made to receive them. As Boerstler advanced he was ambushed and attacked by a party of about 500 Indians, but continued his march until within about two miles from Beaver Dam and four miles from De Cou's house. Fitz Gibbon heard the firing and marched his fifty men until he had them placed between Boerstler and his base at Queenston. He at once summoned the enemy to surrender. The Americans had been fighting for three hours, they were frightened by the howling and firing of the Indians, and they thought themselves surrounded by an infinitely superior force. Accordingly they surrendered to Major de Haren, whose name Fitz Gibbon had used, and who did actually arrive with over 200 men in time to sign the articles of surrender. To the Indians belonged the real credit for the triumph. Fitz Gibbon himself says: 'Not a shot was fired on our side by any but the Indians. They

beat the American detachment into a state of terror, and the only share I claim is taking advantage of a favorable moment to offer them protection from the tomahawk and scalping-knife.' " See *A History of Canada* by Charles G. D. Roberts (Macmillan) and *A Veteran of 1812: The Life of James Fitz Gibbon* by Mary Agnes Fitz Gibbon (Briggs).

**PAGE 244 - Regular troops.** There were exactly 4,450 regular soldiers in Canada at the outbreak of the war. The total population of Canada numbered less than half a million, while there were about six million white residents in the United States.

**War with Napoleon.** It was in 1812 that Napoleon appeared to have reached the zenith of his power. In this year he invaded Russia with an army of over half-a-million men. See page 304. At the same time Wellington was fighting desperately against the French in the Spanish Peninsula. In this year he captured Ciudad Rodrigo and Badajos, and won the battle of Salamanca. The population of Great Britain was but eighteen millions, and their resources were strained almost to the breaking-point. In this connection the article entitled *Sir Isaac Brock—Empire Builder* in the *Empire Day: 1913* pamphlet issued by the Department of Education for Manitoba furnishes valuable information told in a very interesting way.

**Queenston Heights.** Queenston at this time was a place of considerable importance. It was the point of transshipment for merchandise from Montreal destined to the posts of the far West. The battle of Queenston Heights is described on page 142.

**General Brock.** See page 266.

**PAGE 245 - James Secord.** The husband of Laura Secord was a member of a devoted Loyalist family. His mother with her children came to Upper Canada in a wagon, without food, furniture, or clothing, while her husband remained behind to take part in the war. After his marriage he settled at first at St. David's, about three miles from the Niagara River, but subsequently removed to Queenston, where he engaged in business as a merchant. Until just before the outbreak of the War of 1812 he held the rank of captain in the Lincoln Militia, but resigned in anger at some action of his superior officer. When the invasion took place, he volunteered for service and was wounded at Queenston Heights. Before being wounded, however, he had helped to carry the body of General Brock from the battlefield. He never fully recovered from the effect of the wound. He was afterwards made collector of customs at Chippewa, a position which he held until his death in 1841.

**The captain.** This was Captain Wool, one of the bravest of the Americans engaged in the battle, and who was himself later in the day severely wounded. Secord never forgot the kindness of Captain Wool, and the two became fast friends. It is pleasant to know that the kindly officer subsequently rose to high rank in the army of the United States, retiring in 1863 after a long and honorable career with the rank of major-general.

**PAGE 246 - Lieutenant Fitz Gibbon.** James Fitz Gibbon was born in Ireland on November 16th, 1780. He served in the Tarbert Fencibles for a time, and then volunteered for active service, being drafted to the 49th Regiment with the

rank of sergeant. He fought at Egmont-op-Zee and was present at the bombardment of Copenhagen. He came to Canada in 1801 with his regiment, and served with distinction throughout the War of 1812. He commanded a detachment of the 49th at Beaver Dam and compelled the surrender of the Americans under Boerstler. In January, 1814, he joined the Glengarry Fencibles with the rank of captain. After peace was concluded he held several government offices, becoming in 1822 assistant adjutant-general, and in 1827 clerk to the House of Assembly. In 1831 he became colonel of the 2nd West York Regiment. He took an active part in the suppression of the rising of 1837. He returned to England and in 1850 was made a military knight of Windsor. He died on December 10th, 1863, at Windsor. See Mary Agnes Fitz Gibbon's *A Veteran of 1812*.

PAGE 248 - **Lundy's Lane.** See page 143.

**Handsome monument.** A picture of this monument is given in *The Story of the Canadian People* by David M. Duncan (Macmillan). The inscription is as follows: "To perpetuate the name and fame of Laura Secord, who, on the 23rd of June, 1813, walked, alone, nearly 20 miles by a circuitous, difficult and perilous route, through woods and swamps, over dirty roads to warn a British outpost at De Cew's Falls of intended attack, and thereby enabled Lieut. Fitz-Gibbon, on the 24th of June, 1813, with less than 50 men of His Majesty's 49th Regiment, about 15 militiamen, and a similar force of Six Nation and other Indians, under Capts. William Johnson Kerr and Dominique Ducharme, to surprise and attack the enemy at Beechwood (or Beaver Dams), and, after a short engagement to capture Col. Boerstler of the U. S. army, and his entire force of 542 men, with two field pieces. This monument, erected by the Ontario Historical Society from contributions of schools, societies, Her Majesty's 49th Regiment, other militia organizations and private individuals, was unveiled June 22nd, 1901." Another monument has lately been erected at Queenston Heights, not far from the Brock memorial, in honor of Laura Secord.

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### THE MAPLE LEAF FOREVER

This poem is recognized as the National Song of Canada. It was written at Leslieville in 1866, and was set to music by the author. J. W. Bengough says: "We have at last really and truly got a national song. Good Alexander Muir has done the business. The song has come, and come to stay." See page 330. Two poems, *Dominion Day* by John Reade and *The Maple-Tree* by Susannah Moodie, published in *A Treasury of Canadian Verse* edited by Theodore H. Rand (Briggs), may be read in this connection. The music is found in Book III of *The King Edward Music Readers* edited by Laurence H. J. Minchin (Macmillan).

Dr. James L. Hughes, formerly Chief Inspector of Schools, Toronto, furnishes the following reminiscence in connection with the author of *The Maple Leaf*: "The day before he died was the closing day of the school year in June.



He came to my office in the evening when the teachers were being paid at the City Hall, to say 'Good-Bye' for the summer, as I was leaving the same evening for British Columbia. I said to him as we stood shaking hands at parting—"Mr. Muir, I know you are only a young fellow, at any rate in spirit, but you are going to grow old quickly some day, and I know also that you have been so generous that you have not saved very much for your declining years. I have arranged with the Board of Education to give you \$500 as a retiring allowance for the rest of your life, and the Hon. Mr. Ross has promised to give you \$500 a year also. This would give you \$1,000 a year while you live, and you might make a great deal of money and have a most enjoyable experience in travelling from end to end of Canada to deliver lectures. There is no part of this country that would not be glad to pay for a lecture by the man who wrote our national song. You would do a great deal of good in developing patriotic sentiment, and you would have a very happy time everywhere." He looked at me for a moment, and then releasing my hand he struck his breast and said in his best dramatic way—"I never felt better in my life, and I want to die in the harness." He dropped dead next day."

PAGE 249 - **Wolfe.** See page 247.

**The Thistle.** The adoption of the thistle as the national emblem of Scotland dates from 1263, during the reign of Alexander III, when King Hacon of Norway invaded the country for the purpose of enforcing his claims to the islands round the coast. During the invasion the enemy attempted to surprise and capture the castle of Slaines. They made a night attack and succeeded in creeping into the moat; but the crops of thistles pierced the naked feet of the invaders, and they raised such an outcry that the garrison were alarmed and slaughtered them where they stood.

"Nine hundred years have been engulfed within the grave of Time,  
Since those grim Vikings of the North by death atoned their crime,  
In memory of that awful night, the thistle's hardy grace  
Was chosen as the emblem meet of Albin's dauntless race;  
And never since, in battle's storm, on land or on the sea,  
Hath Scotland's honor tarnished been—God grant it ne'er may be!"

George Murray's ballad of *The Thistle* in Theodore H. Rand's *A Treasury of Canadian Verse* is a fine poetical version of the story.

**Shamrock.** See page 191.

**Rose.** The adoption of the rose as the national emblem of England dates back to the accession of Henry VII, when that king by his marriage with Princess Elizabeth united the rival claims of the Houses of Lancaster and York to the throne. The emblem of the Lancastrians was the red rose, that of the Yorkists the white rose.

**Our emblem.** George Sherwood Hodgins in *Heraldry of Canada* (Birks) says: "The origin of the maple leaf as the floral emblem of Canada practically dates from 1860, when Edward VII, then Prince of Wales, visited this country, though the first actual and authoritative use of the maple leaf was by the Imperial Government in 1859. A representation of this device was placed on the

regimental colors of the 100th Regiment. This corps was raised in Canada, and was called The Prince of Wales Royal Canadian Regiment. The colors were presented by the Prince in January, 1859. The first use of the maple leaf in Canada was at the reception of the Prince of Wales (Edward VII). A procession was being provided for, in which the various national societies had been requested to take part. A meeting was held in Toronto on August 21st, 1860, to arrange matters, and a motion was introduced by the late Dr. J. H. Richardson, at one time lecturer on anatomy in the Toronto School of Medicine: 'That all native Canadians joining the procession, whether identified with the national societies or not, should wear the maple leaf as an emblem of the land of their birth.' This motion, seconded by Mr. F. H. Heward, was adopted. From the account given in the *Toronto Globe* of September 8th, 1860, we learn that the Canadians took part in the procession, some wearing silver maple leaves, and others with those supplied by nature. Thus the floral emblem of Canada had its origin, and these leaves, which were even then turning to the golden hues of autumn, have in this color been accorded a place on the escutcheon of the province where they were first used. The maple leaf and the maple wreath have since received official sanction. It is the leaf of the silver maple that is usually taken as our emblem, and Ontario bears on its escutcheon the memory of those early autumn days when, as expressed in happy phrase by the late Rev. Dr. John McCaul, then President of Toronto University, 'the hope of the province salutes the hope of the Empire.' "

**Queenston's Heights.** The following, taken from *The Ontario Public School History of Canada* (Macmillan), is an accurate account of what actually took place at Queenston Heights: "To defend the Niagara frontier, Brock had at his disposal a force of fifteen hundred men scattered along its whole length of thirty-six miles. On the opposite side of the river were eight thousand six hundred Americans and four hundred Seneca Indians, under the command of Generals Van Rensselaer and Smyth. Brock knew that an attack might be expected at any minute, but just at what point it would be delivered he did not know. In the early morning of October 13th, 1812, in the midst of a violent storm of wind and rain, the Americans began the crossing of the river at a point immediately opposite Queenston Heights. They were discovered just as they set out, and a vigorous fire, which did much damage, was opened upon them. Brock was at Fort George, seven miles away, when he heard the firing, and immediately he galloped to the scene of action. On the way, he passed the York company, who were also hurrying to the front, and encouraged them by the shout, 'Push on, brave York Volunteers.' Soon after he reached Queenston, he found that about four hundred of the Americans had succeeded in landing and had occupied the heights. Determining to dislodge them at once, he put himself at the head of the small force of two hundred men who were already on the ground, and dashed up the hill. A galling fire met the little band, of whom almost the first to fall was their gallant leader. It was impossible to advance; they were forced to retreat, carrying with them the body of their dead general. About two hours later, Colonel Macdonell, Brock's aide-de-camp, who had come up with two companies of the York Volunteers, made another unsuccessful

attack on the hill, and was mortally wounded. The Americans retained possession of the heights, and in the meantime had been strongly reinforced. The morning ended in disaster for the British. In the afternoon the real battle began. General Sheaffe, on whom the command had fallen, arrived with reinforcements. His whole force consisted of about one thousand men, of whom one half were regulars, and one half volunteers, including one hundred and fifty Indians. Recognizing that it would be useless to make an attack in front, Sheaffe determined to surround the enemy. The movement was completely successful. So surprised were the Americans at the attack from the rear, that they broke and fled. But there was no escape. On three sides were the British, burning to avenge their fallen leader, and on the other the roaring waters of the Niagara at the base of a cliff two hundred feet in height. In an hour the battle was over; those of the Americans who had not fallen in the struggle or had not been hurled over the cliff, surrendered, to the number of nine hundred." See "The Battle of Queenston Heights" by Lady Edgar in *Selections from the Makers of Canada* edited by John C. Saul in *Literature Series* (Macmillan).

**Lundy's Lane.** The battle of Lundy's Lane began during the evening of July 25th, 1814, and continued through the night. The British troops, under the command of Sir Gordon Drummond, numbered at the beginning of the battle about 1600 men, but this number was afterwards increased to 3000; the United States troops under General Jacob Brown numbered about 4000. The battle was stubbornly fought and both sides claimed the victory, but as Sir Charles Lucas says, "inasmuch as the British army kept the field, the Americans retreated, and for the time being their scheme of invasion was shattered, it is impossible to class Lundy's Lane as other than a British victory." The Canadian militia bore themselves manfully and well during the battle, Sir Gordon Drummond himself paying tribute to their zeal and loyalty, and their "conspicuous gallantry." See *The Canadian War of 1812* by Sir Charles Lucas (Clarendon Press).

**Cape Race.** A cape at the south-east extremity of Newfoundland.

**Nootka Sound.** On the west coast of Vancouver Island.

## THE COLORS OF THE FLAG

This poem was written at Quebec in 1898 and published in 1900 in *Poems: Old and New*. It is a fanciful interpretation, expressed in vigorous verse, of the meaning of the colors of the British flag. It celebrates the deeds of those who have made the Empire great, and sounds a strong note of encouragement for the future. Compare *The British Empire* by the same author on page 202 of the *Fourth Reader*.

PAGE 250—**Guardian ships.** The ships that guard and protect even the most distant parts of the Empire.

PAGE 251—**Beacon light.** A light to guard and direct.



## HOW THE MOUNTAIN WAS CLAD

This selection forms the Prologue to *Arne*, one of the first of the author's publications. The book was written during the summer of 1858 and finished later in the year. It was published early in 1859, but was not at all successful, a second edition not being required until 1868. The translation used in the *Third Reader* is that of Professor Rasmus B. Anderson, published in America in 1881. See *Arne* translated from the Norwegian by Walter Low (Macmillan).

The story in the text is a nature tale similar to many of those of Hans Christian Andersen. It may be treated entirely apart from the volume of which it forms the prologue. At the same time it bears a very close relation to the complete book. *Arne* ends as follows: "No one would have thought such a thing possible—twenty years ago."

**PAGE 252 – Juniper.** The juniper is an evergreen that grows generally on the uplands. A description of the tree with a colored illustration is given in *Trees Shown to the Children* by Janet Harvey Kelman (Jack). See also *Tree Stories* by Lenore Elizabeth Mulets in *Princess Series* (Page). An interesting story of why the juniper has berries is found in *The Book of Nature Myths* by Florence Holbrook (Houghton).

**Fir—birch.** Descriptions with colored illustrations of both these trees are given in Janet Harvey Kelman's *Trees Shown to the Children*. See also Lenore Elizabeth Mulet's *Tree Stories*.

**PAGE 253 – Heather.** C. E. Smith says: "The heather grows on moors and commons and mountain-sides, and in autumn you will find it covering the ground like a carpet, sometimes growing in bushes as high as your knee." A colored illustration of the plant is given in *Flowers Shown to the Children* by Janet Harvey Kelman (Jack). An interesting story, appropriate in connection with this selection, of how the blossoms came to the heather is found in Florence Holbrook's *The Book of Nature Myths*.

**PAGE 255 – Ermine.** The ermine, or stoat, is a familiar animal in the northern parts of Europe and in America.

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## LUCY GRAY

This poem was written in 1799 at Goslar in Germany, and was published in 1800 in the second volume of *Lyrical Ballads*. In Wordsworth's *Poems* it has the sub-title *Solitude*. "It was founded", says Wordsworth, "on a circumstance told me by my sister, of a little girl, who, not far from Halifax in Yorkshire, was bewildered in a snowstorm. Her footsteps were traced by her parents to the middle of the lock of a canal, and no other vestige of her, backward or forward, could be traced. The body, however, was found in the canal." In the poem the body is not found: "this gives opportunity for the rumors that she is still alive, and the supported confirmation of these rumors by her apparition on the wild."

J. H. Fowler says of *Lucy Gray*: "Wordsworth has abandoned in it all the external helps of dignified and unfamiliar language, or pathetic and lofty associations, which a poet may justifiably use to enhance the impressiveness of his theme. He has chosen to rely on the absolute and sufficient pathos of the story—the tragedy of a young and beautiful life lost within such close proximity to those who could have saved it, and would so cheerfully have given their own lives to save it. He sets down the plain facts with that simplicity which seems so easy but is really the perfection of art; so that we see the whole sequence of events in a series of pictures unsurpassed in literature for vividness. If that is not enough for us, if the unutterable pathos does not move us, he will do no more for us—add no more to disguise from us our own callousness to the appeal. Yes, just one more thing he will do—spiritualize the incident by showing us that even Lucy's peasant neighbors cannot associate the thought of death with a being so full of life and unselfish joy."

PAGE 256 – **Yonder is the moon.** Wordsworth said, in a conversation, that his object in *Lucy Gray* was "to exhibit poetically entire *solitude*, and that he represents the child as observing the day-moon, which no town or village girl would notice."

**Minster-clock.** Church-clock.

**Hook.** A curved iron instrument for cutting.

PAGE 257 – **Wanton.** Joyous, unrestrained, from pure pleasure.

**Wretched parents.** Francis Turner Palgrave says: "Simple as *Lucy Gray* seems, yet every detail in it is marked by the deepest and purest ideal character. Hence it is not strictly a pathetic poem, pathetic as the situation is. So far as this element has a place, Wordsworth asks that we should feel for the parents rather than for the child. She is painted as a creature 'made one with nature' in her death, not less than in her life."

## BEAUTIFUL JOE

This selection is made up of extracts in consecutive order from the first four chapters of *Beautiful Joe* published in 1894. In 1893 the Humane Society of Massachusetts offered a prize for the best story dealing with kindness to animals. There were many competitors, but the prize was awarded to Marshall Saunders's *Beautiful Joe*.

Hezekiah Butterworth, one of the members of the committee appointed to read the manuscripts submitted, says: "The wonderfully successful book, entitled *Black Beauty*, came like a living voice out of the animal kingdom. But it spake for the horse, and made other books necessary; it led the way. After the ready welcome it received, and the good it has accomplished and is doing, it followed naturally that some one should be inspired to write a book to interpret the life of a dog to the humane feeling of the world. Such a story we have in *Beautiful Joe*. The story speaks not for the dog alone, but for the whole animal kingdom. Through it we enter the animal world, and

are made to see as animals see, and to feel as animals feel. The sympathetic insight of the author, in this interpretation, is ethically the strong feature of the book. The story awakens an intense interest, and sustains it through a series of vivid incidents and episodes, each of which is a lesson." The author says in her preface: "Beautiful Joe is a real dog, and 'Beautiful Joe' is his real name. He belonged during the first part of his life to a cruel master, who mutilated him in the manner described in the story. He was rescued from him, and is now living in a happy home with pleasant surroundings, and enjoys a wide local celebrity."

The Morris family, with whom Beautiful Joe found his home, resided at Fairport, and consisted of "Mr. Morris, who was a clergyman; Mrs. Morris, his wife; Miss Laura, who was the eldest of the family; then Jack, Ned, Carl, and Willie." The Harry mentioned in the text was a cousin. The author says that the character of Laura is drawn from life, and is truthfully depicted even to the smallest detail.

**PAGE 266 - Fear of punishment.** It is satisfactory to know that the cruel milkman, whose name was Jenkins, was arrested and punished, although the punishment was only a fine.

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### SOMEBODY'S DARLING

This poem was written during the Civil War in the United States between the Northern and the Southern States. It was very popular at the time as expressing the feeling of many hearts. One reason for its strong appeal was the fact that so many soldiers serving in the ranks were but mere boys. This is well brought out in an extract from a speech by Richard Randolph McMahon: "I remember, too, a scene which I can never describe with a clear eye or a steady voice. It was on the battlefield of Second Bull Run. On that hot, blistering day of August, 1862, after the battle which was fought August 28th and 30th, I, a boy of 10, living in Fairfax county, Virginia, went with my father, a Union man, over the battlefield. There we saw a little boy in blue, a tender child of not more than 12 years. He had been killed on the firing line. There he lay with his sweet, pathetic little face turned up to heaven. His eyes were wide open, as if looking up to God. He was a drummer boy. His left arm was partly around his drum, his drum sticks tightly clenched in his right hand. In the early morning of his life that brave little patriotic spirit had gone forth to serve his country. I thought then, as I have thought many times since, of his mother who had kissed her little hero good-bye; thought how she had longed and prayed and hoped and waited for the return of her boy, whose heart, like his drum, had ceased beating forever on that battlefield of Bull Run. We could not learn the name of the little soldier, who, perhaps, rests with the great 'Unknown.' But wherever he sleeps, it is in consecrated ground."

**PAGE 268 Wooden slab.** The boy was buried carelessly, as one unknown.



## HOME, SWEET HOME

S. J. Adair Fitz-Gerald in his *Stories of Famous Songs* (Nimmo) says: "*Home, Sweet Home*, which is so essentially an English song in sentiment and feeling, was, curiously enough, written by an American, John Howard Payne. Perhaps though, as he was a nomad the greater part of his feverish existence, it were better to describe him as a Cosmopolitan. But the song was first sung in an English opera, or operatic melodrama, entitled, *Clari, the Maid of Milan*, the words being written by John Howard Payne, and the music composed and arranged by Sir Henry Bishop, who was decidedly English. Of this song it has been well asserted by Dr. Charles Mackay, that it is not too much to say that it 'has done more than statesmanship or legislation to keep alive in the hearts of the people the virtues that flourish at the fireside, and to recall to its hallowed circle the wanderers who stray from it.' The words of the song were written one dreary day in October, 1822, while Payne was stranded far from home in Paris. Fitz-Gerald adds: 'The sweet sadness that pervades this simple little domestic poem is exquisitely expressive of the melancholy felt by poor Payne when he penned the lines alone, in a foreign country away from all that he held dear.'"

The melody of *Home, Sweet Home* is inseparably connected with the words of the song. Charles Mackay gives an interesting account of its origin: "Sir Henry Bishop had been engaged by an eminent firm of musical publishers to edit a collection of National Melodies of all countries. In the course of his labors he discovered that he had no Sicilian air, and as a Sicilian melody had been announced Sir Henry thought he would invent one. The result was the now well-known air of *Home, Sweet Home*, which he arranged to the verses of John Howard Payne. Pirates were in the field, and believing the air to be Sicilian and non-copyright, they commenced issuing the air in a cheaper form, but the publishers brought action against the offenders, and won the day on the sworn evidence of Sir Henry Bishop, who declared himself to be the inventor of the same." It is said that more than 300,000 copies were sold in the first year of publication. The music of the song is found in *Songs Every One Should Know* edited by Clifton Johnson (American Book Co.).

A recent critic says: "These verses are commonplace in both thought and language, but they give expression in a simple way to the homing instinct, and this is the vital spark that keeps them alive. The words, too, have become so intertwined with the music that both bid fair to last together."

## THE BEAVERS

This selection is a part of a chapter entitled "The Best Builders" in *Wilderness Babies*. The part here given is somewhat changed from the original. *Wilderness Babies* should be in every school library. It tells the stories of eleven of the baby mammals of the wilderness—how they grow and learn day

by day to take care of themselves. The mammals are the opossum, manatee, whale, elk, beaver, rabbit, squirrel, bear, fox, wolf, and mole. All the stories are told in a very interesting way and are not at all exaggerated. See also "The Beaver's Story" in *Stories of Birds and Beasts* by Mabel Osgood Wright (Macmillan) and *Natural History* by Alfred H. Miles (Dodd, Mead).

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### THE BROOK

This lyric is found in *The Brook* published in 1855 in *Maud and Other Poems*. W. J. Sykes summarizes the story of the poem as follows: "Lawrence Aylmer, returned to his English home after twenty years of absence in India, seated on the stile, revolves the memories of his old life. He thinks of his dearest brother, the poet Edmund, who left England when he did, but left it only to die; of the brook he loved, now prattling before him, and of the poem Edmund wrote describing it. As the poem sings its way through his memory, Lawrence recalls the scenes and persons associated with the stream,—old farmer Philip Willows, his pretty daughter Katie, and James Willows her betrothed; how, too, he had once carried off old Philip, and endured the torment of his endless talk, so that the lovers might make up a lovers' quarrel. He thinks how time has scattered all these,—old Philip now buried in the churchyard and the happy lovers far off in Australia; when suddenly he looks up, and before him, a veritable Katie Willows, in form, face, and name, as he knew one twenty years before! How fresh the past streams back, what happy explanations follow, and with what joy old friends are once more united!" The poem in the text occurs in four sections throughout the narrative, each section ending with the refrain:

"For men may come and men may go  
But I go on forever."

The thought of this happy melody is the transitoriness of human life as compared with the permanence of nature. The music of the song is found in *Songs Every One Should Know* edited by Clifton Johnson (American Book Co.). There are many other familiar settings.

**PAGE 276 – Coot.** An aquatic bird, commonly known as the mud-hen, slate-gray in color, with a broad white shield on the forehead, found chiefly in reedy places, or on the margins of small lakes. It is an admirable diver, but it has not webbed feet, although its toes are provided with broad lobes of skin along their sides. A colored illustration of the coot is found in *A Book of Birds* by W. P. Pycraft (Briggs). See *British Birds* by F. B. Kirkman in *The People's Books* (Jack) and *Living Creatures* by John Monteith (American Book Co.).

**Hern.** The heron. J. A. Henderson says: "The heron is the largest of our common birds and is to be found all over the country. It is easy to recognize his tall gray figure, as he stands on the shore; and it is also easy to recognize him when he flies. His long legs are stretched out behind, and the neck is curved so that the head is close to the shoulders. He can fly many miles a day with

those great wings." A colored illustration of the heron is found in *Birds Shown to the Children* by M. K. C. Scott (Jack).

**Bicker.** Here expresses "the tremulous agitation of the stream."

**Thorps.** Villages.

**Philip's farm.** See Introduction.

**Sharps and trebles.** High notes.

**Fret.** Eat away.

**Fallow.** Untilled, plowed ground.

**Fairy foreland.** Miniature promontory.

**Willow-weed.** W. J. Sykes quotes Pratt's *Flowering Plants*: "Our stream-sides receive an additional ornament when, during July and August, the willow-herb grows there in profusion. Most of the rills, and streams, and stagnant ditches can then boast this ornament. Often the purple blossoms waving at a distance invite the wanderer to some cool sequestered spot. The foliage is of grayish-green tint, and the large blossoms are reddish purple."

**Mallow.** The common mallow is plentiful in England during the summer and autumn. The petals of the flower are a beautiful pale mauve streaked with purple. The plant grows on marshy or moist soil. A colored illustration of the common mallow is found in *Flowers Shown to the Children* by Janet Harvey Kelman (Jack).

PAGE 277 - **Grayling.** A fish of the salmon family, with a large, dorsal fin. "It haunts clear and rapid streams, and particularly such as flow through mountainous countries." Arthur Tysilio Johnson in *In the Land of Beautiful Trout* (Fowlis) describes a shoal of graylings: "The elegant formation of their bodies, the finely modelled heads, the silvery blue of the scales, the rainbow hues of the great dorsal fins, gently waving, make a combination beautiful to look at. Presently a big fellow of more than a pound weight comes sailing by, and the smaller crew respectfully make way for him. A purple sheen infuses his steely flanks, and the softly fanning fins betray delicate tones of olive-green, yellow, and red."

**Waterbreak.** Ripple.

**Hazel covers.** Hazel thickets.

**Gloom, glance.** The stream in shadow and sunshine.

**Netted sunbeam.** The light playing through the ripples makes a network on the sandy bottom.

PAGE.278 - **Shingly bars.** Ridges of gravel obstructing the stream.

**Cresses.** Water-cresses, impeding the course of the current. The cress is an edible water plant with a pungent taste.

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## THE LITTLE POSTBOY

This selection is taken from *Boys of Other Countries: Stories for American Boys* published in 1876. Bayard Taylor was a great traveller, and the book is a record of various boys whom he had met in his journeys. The complete volume



is most interesting. See *Sweden* by the Rev. William Liddle and Mrs. Liddle in *Peeps at Many Lands* series (Macmillan).

**PAGE 278 – Postboy.** Not to be understood in the sense of a boy who carries the mail, but as one who drives the horses between the *post stations*, where a stop is made to change horses.

**Lapland.** An extensive territory in northern Europe, without any well-defined boundary. It is not a political division, but spreads through Sweden, Norway, and Russia.

**Reindeer sleds.** An excellent picture of a sleigh drawn by reindeer is found in *How Other People Live* by H. Clive Barnard (Macmillan). See also Book I of *Narrative Geography Readers* by George F. Bosworth (Macmillan).

**PAGE 279 – Norrland.** The most northerly division of Sweden. It includes part of Lapland within its borders.

**PAGE 280 – Aurora.** The *Aurora Borealis*, or Northern Lights. A magnificent description of the Arctic Aurora is given in *The Pictorial Tour of the World* (Warne).

**PAGE 281 – Umea.** A seaport of Sweden, near the mouth of the River Umea, where it empties into the Gulf of Bothnia.

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### HIAWATHA'S FRIENDS

This poem is Song No. VI in *The Song of Hiawatha* published in 1855. Longfellow had been from early life interested in the Indians and their legends. Shortly after 1850 he determined to write an Indian poem, and with this object in view began the search for material. He found the material ready to hand in Henry Rowe Schoolcraft's *Algic Researches* published in 1839. The principal hero of this book is Manabozho, the culture hero and ruler of the gods and animals among the Algonquin Indians. The name of the hero, however, did not suit the poet, who adopted instead the name Hiawatha. The real Hiawatha was an Onondaga chief of the 15th century, who was chiefly responsible for the union of the Five Nations, and around whose deeds and exploits many traditions had gathered. Thus the poem while dealing with the legends of the Algonquin Indians has for its title the name of a chief of their hereditary enemies, the Iroquois. Elizabeth J. Fleming says: "In forming his literary hero, Longfellow selects only such legends as are suited to the character he intends to portray, which is indeed the idealized Indian. But through all, he makes him the embodiment of no virtue, the hero of no adventure, for which he has not the authority of Indian tradition. He portrays him as the benefactor, like the real Hiawatha, the maker of wise laws, builder of roads, clearer of streams, the destroyer of evil, a prophet." A good school edition of *The Song of Hiawatha*, edited by Elizabeth J. Fleming, is found in *Pocket Classics* (Macmillan). See also *The Story of Hiawatha* prepared by C. E. Whitaker in *Bright Story Readers* (Macmillan).

PAGE 288 - **Might prosper.** Their friendship was cemented by the high purpose that animated both.

PAGE 290 - **Whippoorwill.** This bird derives its name from its peculiar call. It sleeps all day and prowls by night. It prefers the forest solitude, but sometimes at night will come quite close to a house. A description of the bird, together with a full-page illustration, is given in *Birdcraft* by Mabel Osgood Wright (Macmillan). See also *True Bird Stories* by Olive Thorne Miller (Houghton).

**Islands of the Blessed.** The Happy Hunting Grounds of the Indians, where they take up their abode after death. An interesting account of life after death as pictured by the Indians is found in *The Jesuits in North America in the Seventeenth Century* by Francis Parkman (Little).

**Ponemah.** The Hereafter.

PAGE 291 - **Manito.** "Each primitive Indian has his guardian manitou, which counsels and protects him. This manitou, beast, bird, or other object, animate or inanimate, appears to him in dreams during his fast. He henceforth wears about him some portion of the object revealed in his dream, and this is called his *medicine*."

**Yenadizze.** An idle Indian dandy.

PAGE 292 - **Woodchuck.** See page 83.

PAGE 293 - **Pauwating.** The St. Mary's River, which flows from Lake Superior into Lake Huron.

## THE WHITE SHIP

This selection is taken from Chapter X of *A Child's History of England*. The history appeared originally in *Household Words* from 1851 to 1853 and was published in book form in 1854.

Henry I had been in Normandy for over three years. In May, 1120, he sent for his son William in order that he might have him acknowledged by the Norman nobles as his successor in the dukedom and that the marriage that had been arranged with Matilda, the infant daughter of Fulk, Count of Anjou, one of the divisions of France, might be celebrated. The marriage took place and on November 25th, in the same year, Henry returned to England. The disaster described in the text took place that night. The same incident is told in a more extended form in *Historical Tales: English* by Charles Morris (Lippincott). Mrs. Hemans's poem *He Never Smiled Again* may be read in connection with this selection. See also Dante Gabriel Rossetti's ballad *The White Ship* in *English Narrative Poems in Pocket Classics* (Macmillan).

PAGE 295 - **Prince William.** William was the only son of Henry I and his first wife, Matilda of Scotland, and was born in 1103. He was regarded by the English people as the lawful heir to the realm, as his mother was a descendant of the old Saxon line of kings. He was proud and fond of splendor, but perhaps these were his worst faults. See *The British Nation* by George M. Wrong (Macmillan).

**Voyage home.** They embarked from the harbor of Harfleur, sixteen miles east of Cherbourg.

**Golden boy.** The ship was presented to William, Duke of Normandy, by his wife, Matilda, the daughter of the Count of Flanders. "When the Norman vessels sailed, William's own ship, named the *Mora*, the fastest of the fleet, had a lantern at the masthead to serve as a signal to her consorts, a vane above the lantern to show the direction of the wind, and on the prow a bronze figure of a child with bow and arrow aiming for England."

**Your father.** William the Conqueror.

PAGE 296 - **Like oxen.** There is absolutely no historical authority for this statement: the exact reverse is probably nearer the truth.

**Sober seaman.** Stephen, Earl of Blois, who succeeded Henry I on the throne of England, was to have sailed on *The White Ship*, but when he saw the condition of the sailors he withdrew to another vessel, and so was saved.

PAGE 297 - **Struck upon a rock.** This is a well-known rock, near the mouth of the harbor and about a mile and a half from land.

**His sister.** His half-sister, Marie, the wife of the Count of Perche.

**Gilbert.** Gilbert de L'Aigle.

PAGE 298 - **His brother.** His half-brother, Richard.

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## THE ARAB AND HIS STEED

This poem is generally entitled *The Arab's Farewell to his Steed*. It was founded on the following story told by Bernardin de St. Pierre in his *Studies of Nature*: "The whole stock of an Arab of the desert consisted of a mare. The French consul offered to purchase her, in order to send her to his sovereign, Louis XIV. The Arab would have rejected the proposal; but being miserably poor, with scarcely a rag to cover him, his wife and children starving, he was tempted greatly. At length he yielded. He brought the mare to the consul's house, and stood leaning on her neck, and looking, now at the gold, and now at the horse. The gold was good to look upon; it would make him rich for life. Turning at last to his favorite, he said: 'To whom is it I am going to yield thee up? To Europeans, who will tie thee close, who will beat thee, who will make thee miserable. Return with me, my beauty, my jewel and rejoice the hearts of my children'. At the last of these words he sprang upon her back, and was in a few moments out of sight." *Living Animals of the World* (Hutchinson) contains a full-page picture of a beautiful Arab mare, with a lady in Arab costume on its back. "Nothing would induce the mare to stand still in order to be photographed until the lady, as a last resource, put on her Arab costume. This acted like magic, for under its spell the animal at once became quiet."

The Arabian horse is probably a direct descendant of the Asiatic wild horses, although it is not known when it became domesticated. It possesses great speed, endurance, and courage, and requires but little food and water. In color



the horse is white, chestnut, or bay, but black is rare. The white horse is held especially in esteem. See *Natural History* by Alfred H. Miles (Dodd).

The illustration in the text shows the Arabian horse to advantage. The artist Adolf Schreyer (1828-1899) is celebrated for his paintings of horses and battle-scenes. An interesting note on his work is found in *Picture Study in Elementary Schools* by L. L. W. Wilson (Macmillan).

The *Manual to the Ontario Readers* says: "When the Arab thinks of the beauty, pride, gentleness, and fleetness of his steed, his own loneliness and desolation when separated from it, the possibilities of its ill-treatment at the hands of new masters in an inhospitable clime, and its longing to return to him, not even the stranger's gold, starving though he may be, can tempt him to part from it."

PAGE 299 - **Fret not.** The horse is ignorant that he will soon change masters.

PAGE 302 - **Haply.** Perhaps.

**False mirage.** An optical illusion common in the desert or on the prairie, by which distant objects appear near at hand.

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## A BRIDGE OF MONKEYS

This selection is taken from *Adventures in the Tropics*. It is complete in itself, without reference to its place in the book. Another title frequently given to the extract is *The Living Bridge*. An interesting account of the South American monkeys is given in *Under the Roof of the Jungle* by Charles Livingston Bull (Page). See also *Half Hours with the Mammals* by Charles Frederick Holder (American Book Co.).

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## WE ARE SEVEN

As written by Wordsworth this poem has an introductory stanza:

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A simple child,  
That lightly draws its breath,  
And feels its life in every limb,  
What should it know of death?

Edward Dowden says: "The poem was composed in 1798, while Wordsworth was walking in the grove at Alfoxden, and was published in the same year in *Lyrical Ballads*. 'I composed', said Wordsworth, 'the last stanza first, having begun with the last line.' When it was all but finished, he recited the poem to his sister Dorothy and Coleridge, and expressed his desire to add a prefatory stanza. Coleridge immediately threw off the first stanza, beginning with the line, 'A little child, dear brother Jim'. Wordsworth objected to 'Jim', but they all enjoyed hitching in the name of a friend who was familiarly called Jim, and

until 1815 the first line remained 'A simple child, dear brother Jim'. The little girl who is the heroine had been met by Wordsworth within the area of Goodrich Castle, upon his visit to the river Wye, in 1793."

The idea of the poem is the incapacity of a child to conceive of death. Wordsworth maintains that the inability of children to realize the thought of death proceeds from a higher source than mere ignorance or animal vivacity. He says: "Forlorn, and cut off from communication with the best part of his nature must that man be, who should derive the sense of immortality, as it exists in the mind of a child, from the same unthinking gaiety or liveliness of animal spirits with which the lamb in the meadow, or any other irrational creature is endowed."

PAGE 307 - **Conway**. A seaport in Wales.

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### THE MIRROR

This selection is taken from *Green Willow and Other Japanese Tales* by Grace James (Macmillan). The chapter containing *The Matsuyama Mirror*, as the story is entitled, was written by Mrs. T. H. James. The story itself is one of the oldest in Japanese folk-lore, and, of course, is related in various ways. Another version, varying considerably in detail from the story in the text, is told in *Wonder Tales of Old Japan* by Alan Leslie Whitehorn (Jack). This book has a beautiful colored illustration of the young girl with the mirror. Similar stories are found in *Tales of Old Japan* by Lord Redesdale (Macmillan) and in *Japanese Folk Stories and Fairy Tales* by Mary F. Nixon-Roulet (American Book Co.).

PAGE 309 - **Matsuyama**. One of the chief towns of Japan, near the Inland Sea, about 200 miles north-east of Nagasaki.

**One of the provinces**. The province of Ehime, on the island of Shikoku.

**The capital**. Tokio.

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### THE WRECK OF THE HESPERUS

This ballad was printed in the *New World* on January 14th, 1840. The editor wrote to Longfellow: "Your ballad, *The Wreck of the Hesperus* is grand. Enclosed are twenty-five dollars, the sum you mentioned for it, paid by the proprietors of the *New World*, in which glorious paper it will resplendently coruscate on Saturday next. Of all American journals, the *New World* is alone worthy to contain it." Longfellow in his Journal for December 30th, 1839, writes: "I wrote last evening a notice of Allston's poems. After which I sat till twelve o'clock by my fire, when suddenly it came into my mind to write the *Ballad of the Schooner Hesperus*; which I accordingly did. Then I went to bed.

but could not sleep. New thoughts were running in my mind, and I got up to add them to the ballad. It was three by the clock. I then went to bed and fell asleep. I feel pleased with the ballad. It hardly cost me an effort. It did not come into my mind by lines, but by stanzas.

PAGE 314 - **Hesperus.** The suggestion for the title of the ballad is found in Longfellow's Journal under date of December 6th, 1839: "News of shipwrecks horrible on the coast. Twenty bodies washed ashore near Gloucester, one lashed to a piece of the wreck. There is a reef called Norman's Woe, where many of these wrecks took place; among others the schooner *Hesperus*. Also the *Sea Flower* on Black Rock. Must write a ballad on this."

**Fairy-flax.** The mountain flax which has a delicate blue flower.

**Flaw.** A sudden gust of wind.

**Spanish Main.** The Spanish ocean, off the coast of Central America. The name, however, was popularly applied to the northern South American and the Central American coasts.

PAGE 315 - **Amain.** Violently.

PAGE 316 - **Stilled the wave.** See *Luke* VIII. 24.

**Norman's Woe.** A dangerous reef near the entrance to Gloucester harbor on the Massachusetts coast.

PAGE 317 - **By the board.** Snapped off close to the deck.

## THE BLACK DOUGLAS

This selection is a very free adaptation of one of the stories in *The Tales of a Grandfather* by Sir Walter Scott. John Gibson Lockhart, Scott's son-in-law, says: "*The Tales of a Grandfather* appeared early in December, 1827, and their reception was more rapturous than any one of Sir Walter's Works since *Ivanhoe*. He had solved for the first time the problem of narrating history so as at once to excite and gratify the curiosity of youth and please and instruct the wisest of mature minds. The popularity of the book has grown with every year that has since elapsed: it is equally prized in the library, the boudoir, the school-room and the nursery." A complete edition of *The Tales of a Grandfather*, with many colored illustrations, is published by The Macmillan Company of Canada.

James Douglas, the eldest son of Sir William Douglas of Douglas, was born probably about 1268. When Sir William was imprisoned by Edward I, the boy was sent to France, where he remained for three years. On his return to Scotland he found that his inheritance had been given to an English nobleman, and Edward refused to restore it. When Bruce escaped to Scotland in the endeavor to gain the crown, Douglas at once joined him, and was present at the coronation at Seone. From this time onward he shared the defeats and triumphs of King Robert. He was with him in his exile on the island of Rathlin, and on the return to Scotland fought bravely for his king, as one of his most tried commanders. He was entrusted with the expulsion of the English from the south of Scotland, and was successful in his work, one of his most



brilliant efforts being the capture of Roxburgh Castle. At Bannockburn he was knighted on the battlefield and commanded the left wing of the Scots. He also conducted the chase after the fugitive English king, and almost succeeded in capturing him. During the remaining years of the war he distinguished himself by many acts of reckless daring, at the same time displaying high military capacity. In all he took part in seventy battles, in addition to innumerable skirmishes. His fate is described in the text. The battle in which he fell was fought on August 25th, 1330. His body was taken to Scotland and buried in the church of St. Bride's in his native valley. A monument to his memory, erected by his son, still stands.

**PAGE 318 - King Edward I.** Edward did succeed in conquering Scotland for a time. He was enabled to do this, however, largely through the jealousy and quarrelling of the Scottish nobles. As soon as the Scots became united the English yoke was cast off. See *Scotland* by Robert L. Rait in *The Making of the Nations* series (Macmillan).

**Bannockburn.** See page 279.

**Roxburgh.** The castle was situated near the junction of the Teviot and the Tweed, about six miles from the English border.

**Black Douglas.** Douglas "was of a commanding stature, broad-shouldered and large-boned, but withal well-formed. His frank and open countenance was of a tawny hue with *locks of raven blackness*. He somewhat lisped in his speech. Naturally courageous and gentle, he was beloved by his countrymen; while to his enemies in warfare he was a terror, though even from them his prudent, wise, and successful leadership extorted open praise."

**PAGE 319 - Shrove-tide.** The Tuesday preceding the first day of Lent, or Ash Wednesday. It was formerly the custom in England for the people to confess their sins to the parish priest, after which they gave themselves up to feasting and merriment.

**PAGE 321 - Ladders.** Douglas, aided by Sime of Leadhouse, had prepared a special set of rope-ladders with hooks on the end, for mounting the walls. The iron hooks of the ladders caught at once, but the ringing sound of the metal on the stone brought back one of the watchmen. Leadhouse was first; but his head and shoulders only were above the wall when the sentinel returned. The latter rushed at him, and bent down the better to thrust him back; but Leadhouse killed him with a lucky dagger-thrust in the throat, and called upon the others to follow with speed. They did so; but meanwhile the second watchman, attracted by the noise of the scuffle, rushed at Leadhouse, who slew him quickly."

**Holy Land.** Bruce, although he had been forgiven by the Church for the murder of Comyn, had never really forgiven himself, and it was his dearest wish to make war upon the Saracens, as some expiation for his crime. He never had an opportunity, however, to take part in a crusade to recover Jerusalem from the infidels, as the affairs of his kingdom claimed his attention, and during his later years his body was very much enfeebled by disease. See page 157.

**PAGE 322 - Moorish king.** During the eighth century the Moors crossed over from Africa and overran a large part of Spain. For over six hundred years the Christian kings of Spain were engaged in an effort to drive them out. It was

not, however, until 1492 that Ferdinand and Isabella finally succeeded in capturing Granada, in southern Spain, the last stronghold of their power.

**Andalusia.** An ancient division of southern Spain.

**His death.** W. E. Aytoun relates the circumstances of the death of Lord James: "In an action near Theba, on the borders of Andalusia, the Moorish cavalry were defeated; and, after their camp had been taken, Douglas, with his companions, engaged too eagerly in the pursuit, and being separated from the main body of the Spanish army, a strong division of the Moors rallied and surrounded them. The Scottish knight endeavored to cut his way through the infidels, and in all probability would have succeeded, had he not again turned to rescue Sir William St. Clair of Roslin, whom he saw in jeopardy. In attempting this he was inextricably involved with the enemy. Taking from his neck the casket which contained the heart of Bruce, he cast it before him and exclaimed with a loud voice, 'Now pass onward, as thou were wont, and Douglas will follow thee or die'. The action and the sentiment were heroic, and they were the last words and deed of a heroic life, for Douglas fell overpowered by his enemies; and three of his knights, and many of his companions, were slain along with their master." See Aytoun's *The Heart of the Bruce in Narrative Poems* edited by John C. Saul (Macmillan).

**Abbey of Melrose.** The ruins of the old Abbey are still seen at Melrose, on the banks of the Tweed. It was erected early in the fourteenth century. Sir Walter Scott has a beautiful description of Melrose Abbey by moonlight in *The Lay of the Last Minstrel in Literature Series* (Macmillan).

**Yule-logs.** Christmas logs.

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## BRUCE AND THE SPIDER

The incident related in the text is said to have taken place on the island of Rathlin, off the Irish coast, where Bruce had fled at the very lowest ebb of his fortunes. He was an exile from Scotland, accompanied only by about 300 followers; his country was over-run by the English; many of the great Scottish nobles had turned against him; the Church had excommunicated him for the murder of Comyn; his wife, sisters, and daughter were in the hands of the enemy; three of his brothers had been captured and executed. The only shelter he and his men had were a few rude huts of turf and sometimes they were in want of even necessary food. The determination of the spider seems to have put new heart into Bruce. The first result was a successful raid by the Black Douglas on the Scottish coast, and this was soon followed by the return of Bruce to his native land. "And that is why people who live north of the Tweed will always try to prevent you from killing a spider."

Robert Bruce was the son of the 7th Robert de Bruce, Earl of Carrick, and the 8th in direct male descent from a Norman baron who went to England with William the Conqueror. His grandfather, Robert Bruce, had disputed with John Balliol the kingship of Scotland, but his claims had been decided

against by Edward I of England, who made this dispute a pretext to interfere in the affairs of the northern kingdom.

Bruce was born at Turnbury, Ayrshire, on July 11th, 1274, and his youth is said to have been passed at the court of the English king. In 1292 his father surrendered to him his title, and thenceforth he was known as the Earl of Carrick. In the disputes between Baliol and Edward, Bruce sided with the latter, and for some years continued high in his favor. In 1297, however, he joined with Sir William Wallace in the effort to free his country from the English yoke, but he soon made his peace with Edward, and fought with him in Scotland against his own people.

In 1304 Bruce's father died, and this seems to have changed all his plans. He made a secret agreement with some of the Scottish leaders, and shortly after the capture and execution of Wallace made his escape from the court of Edward, reaching Scotland in safety. Very soon he met John Comyn, the nephew and heir of John Baliol, in a church at Dumfries, and after a violent quarrel, stabbed him at the altar. His only rival to the crown now being removed, he collected his adherents, marched to Seone, and was there crowned King of Scotland, on March 27th, 1306. The murder of Comyn, however, drew on him the enmity of the Church, and he was placed under the ban.

Now began the great struggle of King Robert to gain possession of his kingdom. At first he met with nothing but disaster; Edward was determined to crush him. Defeat followed defeat, until he was forced to fly to the island of Rathlin in the Irish Sea. His estates were confiscated; his family was captured; three of his brothers were executed. But he did not yield entirely to despair. Once more he took the field and obtained some slight successes. Edward again marched northwards during the summer of 1307, but death overtook him on the way.

The death of Edward changed the whole aspect of affairs. Bruce was now opposed to the weak and fickle Edward II. Victory followed victory, until at the end of six years only three fortresses in Scotland were in the hands of the English. These signal successes aroused at last the feeble Edward. He invaded Scotland with a huge army, and was met at Bannockburn by Bruce and the Scots on June 24th, 1313. The victory of the Scots was overwhelming. Edward making his escape with great difficulty. The triumph of Bruce was complete. A general Parliament which met at Ayr in 1315 recognized him as the lawful king of Scotland and fixed the succession in his heirs. Soon after the ban of the Church was raised. The war with England dragged on during the reign of Edward II, and it was not until 1328, after Edward III had come to the throne, that England acknowledged the independence of Scotland, and recognized Robert as its king. Bruce did not long survive the completion of his life-work. He died at Cardross on June 7th, 1329, from leprosy contracted during the wandering life of his early struggles, and was buried at Dunfermline. "His heart was, by a dying wish, entrusted to Douglas, to fulfil the vow he had been unable to execute in person of visiting the holy sepulchre." After the death of Douglas in Spain the heart was brought back to Scotland and buried in Melrose Abbey.

In connection with the life of Bruce two books will be found of service: *The Story of Robert the Bruce* by Jeanie Lang in *The Children's Heroes* (Jack) and *Stories from Barbour's "Bruce"* edited by John Wood in *Bright Story Readers* (Macmillan).



## THE OLD MAN OF THE MEADOW

This selection is taken from one of Julia MacNair Wright's charming nature books. See *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan) and *Insect Life* by J. H. Comstock (Dodd). A valuable series of lessons on the grasshopper is found in *Nature Study and the Child* by C. B. Scott (Heath). An interesting story of the first grasshopper is given in *The Book of Nature Myths* by Florence Holbrook (Houghton).

PAGE 326 - **Golden-rod.** See page 97.

PAGE 328 - **Beetle.** See Silcox and Stevenson's *Modern Nature Study* for descriptions and illustrations of the various kinds of beetles. Butterflies are fully described and illustrated in the same book.

## JOHN GILPIN

This poem was first printed anonymously on November 14th, 1782, in the *Public Advertiser*. The full title is *The Diverting History of John Gilpin: Showing how he went Farther than he Intended and came Safe Home Again*. "It is written in the conventional ballad metre, and preserves many expressions characteristic of the primitive English ballad style."

Thomas Wright in *The Life of William Cowper* says: "One evening, in the famous parlor, the three friends being seated, a droll tale, that she had heard when a girl, came into Lady Austen's mind, and she proposed to tell it. Mrs. Unwin readily assented, but Cowper was silent, for by this time he had got into that pitiable state in which nothing seemed to interest him. This was not very encouraging to Lady Austen, but she began her story, and told how a certain citizen 'of famous London town' rode out to celebrate the twentieth anniversary of his wedding—how he went farther than he intended, and all his misadventures. The poet, indifferent at first, and apparently paying no attention to what was going on, gradually grew interested as the story proceeded, and Lady Austen, seeing his face brighten, and delighted with her success, wound up the story with all the skill at her command. Cowper could now no longer control himself, but burst out into a loud and hearty peal of laughter. The ladies joined in the mirth, and the merriment had scarcely subsided by supper-time. The story made such an impression on his mind that at night he could not sleep; and his thoughts having taken the form of rhyme, he sprang from bed, and committed them to paper, and in the morning brought down to Mrs. Unwin the crude outline of *John Gilpin*. All that day and for several days he secluded himself in the greenhouse, and went on with the task of polishing and improving what he had written. As he filled his slips of paper he sent them across the market-place to Mr. Wilson, to the great delight and merriment of that jocular barber, who on several other occasions had been favored with the first sight of some of Cowper's smaller poems."

PAGE 329 - **John Gilpin.** A real character known to Cowper. Thomas Wright

says: "Mr. John Gilpin, or, to give him his correct name, Mr. John Beyer, was born in 1693, and carried on business as a linen-draper at No. 3, Cheapside, the north-east corner. He was well known, superlatively polite, and inclined to obesity. He died May 11th, 1791, at the advanced age of ninety-eight, and his business was afterwards carried on by one Martha Beyer, who may have been his widow."

**Train-band.** W. F. Webb says: "The train-bands were militia enrolled for the protection of the City of London. They consisted of twelve regiments of infantry and two regiments of cavalry, and their drilling place was Mile-End. They were ridiculed by the Cavaliers at the outbreak of the Civil War of 1642, as being composed of apprentices, artizans, and shopkeepers, but they did good service in the early battles of the war. They were, in consequence, disbanded by Charles II, but were afterwards reorganized, and continued for many years." **Eke.** Also.

**The Bell at Edmonton.** The Bell inn at Edmonton, a village a few miles north of London in Middlesex.

**All.** Just.

PAGE 330 - **The calender.** One whose business it is to calender cloth—to make it smooth and glossy by passing it through heavy rollers.

**For that.** Because.

PAGE 331 - **Agog.** Excited, nervously anxious.

**Cheapside.** A famous street in London. It extends through the central part of the city from east to west.

**Saddletree.** The wooden frame-work of the saddle, but here the saddle itself.

PAGE 332 - **Good-lack.** Alas. The expression is archaic and implies surprise.

**Quoth.** Said.

PAGE 333 - **Neck or nought.** Neck or nothing, recklessly.

**Running such a rig.** Acting so frivolously, cutting such a caper.

PAGE 334 - **Carries weight.** In a horse-race the jockey, if he is below the required weight, must carry weights in order to bring him up to the fixed standard.

**In a trice.** In an instant.

**Turnpike-men.** The keepers of the toll-gates.

**Reeking.** Perspiring.

PAGE 335 - **Islington.** At that time a village near London, now forming part of the city.

**Wash.** Elizabeth Lee explains: "A portion of the road sometimes covered with water, which transforms it into a shallow pond." Edmonton is on a branch of the river Lea.

**Trundling.** Whirling, revolving.

**Ware.** A village in Hertfordshire, about fifteen miles north of London.

PAGE 337 - **Merry pin.** In jovial humor, good spirits.

**Case.** Condition.

PAGE 338 - **Bootless.** Useless.

**Posting.** Riding so rapidly.

PAGE 339 - **Amain.** At full speed.

**Hue and cry.** The pursuit of a rogue with cries to give the alarm.

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A FOREST FIRE

This selection is taken from Chapter III, Volume II of *Roughing It in the Bush; or Life in Canada* published in 1852. The book describes the actual life of Mrs. Moodie and her family on a bush farm about ten miles north of Peterborough.

The incident related in the text took place during the hot, dry summer of 1834. Mr. Moodie had made up his mind to cut down the bush between the farm-house and the lake, and had employed a neighbor named Thomas and his two sons to assist him. He had been awaiting a favorable time to burn the underbrush, but was suddenly called away to Toronto on business. He left the farm, giving strict injunctions to his helpers not to attempt to burn the fallow during his absence. Mr. Thomas went to his own farm with one of his sons, leaving the other, a "surly, obstinate young man," to look after the place. Mrs. Moodie with her children and her servant, Mary Tate, were alone in the farm-house when John Thomas set fire to the fallow. There had been no rain for several weeks, and the day was hot and sultry.

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THE HORSES OF GRAVELOTTE

This selection is translated from the original ballad of Gerok by Elizabeth Craigmyle and published in *German Ballads*.

The battle of Gravelotte was fought August 18th, 1870, between the French and the Germans during the Franco-German war. The French, who held a defensive position, had about 140,000 men engaged, while the Germans, who were the attackers, numbered about 200,000. The battle was desperate and bloody, the German loss being 20,584 killed and wounded, and the French about 13,000, besides 5,000 prisoners. The Germans were victorious, the French army retreating to Metz, where they were under shelter of the guns of the fortress. Early in the afternoon, during the battle, the German commander, Steinmetz, under the impression that the French at one point were giving way, ordered a cavalry attack. But the French still held their position, and poured a deadly fire on the helpless horsemen, who were crowded in a narrow ravine which ran in front of the French lines. The slaughter of the cavalry that ensued almost caused a panic in the German army.

PAGE 344 - **Reveillé.** The signal, by drum or trumpet, to awaken the soldiers in the early morning.

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FOUR-LEAF CLOVERS

This poem may be compared with *The Four-Leaved Shamrock* on page 84 of the *Fourth Reader*. The four-leaved clover has long been esteemed a flower of



good-luck, but many other fanciful thoughts are connected with it. See *Myths and Legends of Flowers, Trees, Fruits, and Plants* by Charles M. Skinner (Lippincott). The interpretation in the poem is evidently based on *I Corinthians* XIII. 13: "And now abideth faith, hope, love, these three; but the greatest of these is love."

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### ALADDIN

This selection is taken from a translation of the collection of stories known as *The Arabian Nights' Entertainment*, or sometimes as *The Thousand and One Nights*. The tales are so called because they were related in short portions every night by the wife of a certain sultan for his entertainment. The collection is a very old one, mention being made of it as early as A. D. 943, but the first edition of the work in its present form appeared about the year 1450. The first European translation appeared in France in 1704-17. Many translations have been made into English. The selection in the text is, of course, very much abridged and simplified. A good selection from the tales is found in *The Arabian Nights' Entertainment*, edited by Clifton Johnson, in *Pocket Classics* (Macmillan). See also *Aladdin and the Wonderful Lamp* edited by Mrs. L. Walker in *Bright Story Readers* (Macmillan).

PAGE 349 - **Talisman**. A charm supposed to possess marvellous powers.

PAGE 350 - **Genie**. A supernatural personage who was supposed to have extraordinary powers, which he exercised sometimes for good, sometimes for evil. See page 299.

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### THE RAPID

This poem was published in 1860 in *Hesperus and Other Poems and Lyrics*. It has as a sub-title *St. Lawrence*, but it is impossible to say that any particular rapid is meant. The suiting of the metre and expression to the thought is an outstanding feature of the poem.

PAGE 357 - **Bateau**. A flat-bottomed boat formerly much used on Canadian rivers.

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### LONG LIFE

This poem, originally entitled *The True Life*, was published in 1861 in the Second Series of *Hymns of Faith and Hope*. The lesson is familiar, but beautifully expressed; every line is filled with meaning.

PAGE 358 - **Flung away**. Recklessly wasted.

**Buy up**. Use to the best advantage.

**Ripe fruit**. Fruit that has reached perfection.

## LITTLE DAFFYDOWNDILLY

This selection is taken, with some slight changes, from *The Snow Image and Other Twice-Told Tales* published in 1851. The story leads up to the concluding thought: "diligence is not a whit more toilsome than sport or idleness." The name Daffydowndilly is another form of Daffodil. See page 203.

PAGE 359 – **Since Adam.** "In the sweat of thy face shalt thou eat bread."—*Genesis* III. 19:

PAGE 368 – **In France.** The land of gaiety.

**Monsieur le Plaisir.** Mr. Pleasure.

**Take me back.** Each experience that Daffydowndilly had only added to his burden.

PAGE 369 – **Smile of approbation.** "The consequence of work well done."

## THE EARTH IS THE LORD'S

This selection consists of the first four verses of Psalm No. 24 in *The Book of Psalms*. The Rev. A. F. Kirkpatrick in *The Book of Psalms* in *The Cambridge Bible for Schools and Colleges* (Cambridge Press) says: "The impregnable stronghold of Zion had fallen. David was master of his future capital. But it was not in his own strength, nor for his own glory, that the victory had been won. The city of David was to be 'the city of the Lord of Hosts'. Its true owner and king must now enter and take possession. The Ark, which was the symbol of His Presence, must be solemnly brought up and installed in the tent which David had prepared for it. For this unique occasion, the greatest day in David's life, this Psalm appears to have been written. Jehovah comes as a victorious warrior, fresh from the conquest of the impregnable fortress. The opening assertion of His universal sovereignty as the creator of the world offers a fitting caution not to suppose that, because He has chosen one city for His special dwelling-place, His presence and activity are limited to it; the inquiry what must be the character of His worshippers, appropriate in any case, gains fresh point in view of the disasters which had for a while deferred the ceremony. See *II Samuel* VI. 9."

The first stanza of the selection deals with "the unique majesty of Him who comes to take possession of His dwelling-place. His sovereignty is not limited to a single nation or a single country. He is the Lord of all the world, for He is its creator." The second stanza inquires into "the moral conditions required for access into the presence of so great a God."

PAGE 369 – **Upon the floods.** The old idea was that the land rested upon the water from which it rose.

**Stand.** Appear and stand his ground.

**Clean hands, etc.** Innocent of wrong in deed and thought.

**Who hath not lifted, etc.** "Who is true and faithful to Jehovah and who has not set his heart upon what is false and sinful."

## THE SINGING LEAVES

This poem, published in 1854, is an attempt by Lowell to imitate the ballad of the early English writers. The editor of *Selected Poems in the Riverside Literature Series* (Houghton) says: "It is interesting to note the following characteristics of the old ballad which Lowell has captured in this poem. The setting is, properly, a time and place in which wonders happen as matters of course; the characters are all wonder-people,—a king, princesses, and a page possessed of the magic power of song. Nature, in the trees and the Singing Leaves, is endowed with a human personality. The plot of the ballad is, as of old it always was, a single incident,—a simple conflict between the two main characters. Lowell has also kept the ballad form in the four-line stanzas with the second and fourth lines rhyming; in the free use of epithets; in the repetition of words and phrases; and in the use of archaic forms such as *fairings*, *but and*, *shoon*, etc." A full discussion of the ballad as a form of literature is found in *Old English Ballads* edited by F. F. Macpherson in *Literature Series* (Macmillan).

PAGE 370 — **Fairings.** A present given at a fair.

**Vanity Fair.** John Bunyan in *The Pilgrim's Progress* says: "Then I saw in my dream, that when they were got out of the wilderness, they presently saw a town before them, and the name of that town is Vanity; and at the town there is a fair kept, called Vanity Fair. It is kept all the year long, it beareth the name Vanity Fair because the town where 'tis kept is lighter than vanity; and also because all that is there sold, or that cometh thither is vanity."

PAGE 371 — **Little foot-page.** The page that runs beside the stirrup of his master. A familiar name in the old ballads.

**Hose and shoon.** Stockings and shoes.

PAGE 373 — **Kingdom's fee.** Possession or ownership of thy kingdom.

PAGE 374 — **But and.** And also.

**Held fee.** He was owner by right of his power of song.

## THE CLOCKS OF RONDAINE

This selection is taken from Frank R. Stockton's *Fanciful Tales*, edited by Julia Elizabeth Langworthy (Scribner). The extract in the text is abridged from the original, certain sections that are more or less repetitious being omitted. The town of Rondaine has no existence outside the story.

Mary E. Burt says: "There is no writer before the public who has added more to the wholesome humor of the age than Mr. Stockton—no writer whose stories are so full of pure wit, entirely free from poison, and pointing to healthy, happy action, while probing false sentiment. What child could fail to raise his own standard and guard himself against egotism after following Arla through her trials in attempting to regulate the clocks of Rondaine?"



### THE CAMEL'S NOSE

This poem is a metrical version of a familiar old fable. A similar thought is expressed in the saying: "Give an inch and he will take an ell."

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### LORD ULLIN'S DAUGHTER

During Campbell's seventeenth year he was forced, owing to a severe money loss sustained by his father, to accept a position as private tutor in the home of a Scottish family on the island of Mull, one of the Hebrides, on the west coast of Scotland. There he remained for six months, and during this time *Lord Ullin's Daughter* was composed. It did not, however, assume its final form until 1804, the year in which it was published. Matthew Arnold says that this poem has all the characteristics of great ballad poetry: rapidity, plainness of thought, plainness of diction, and within its compass nobility.

PAGE 385 - **Lochgyle.** This lake, situated on the west coast of Mull, is generally known as Loch-na-Keal.

**Ulva's Isle.** A small island of the Inner Hebrides, lying west of Mull, and opposite the mouth of Lochgyle.

PAGE 386 - **Wight.** Man, person.

**Apace.** Quickly.

**Water-wraith.** Known in Scotland as the Kelpie, a spirit of the waters, who is said to give warning of the approach of disaster and death by mysterious lights and noises. Sir Walter Scott says in *Rosabelle*:

"The blackening wave is edged with white;  
To inch and rock the sea-mews fly:  
The fishers have heard the Water-Sprite,  
Whose screams forebode that wreck is nigh."

**Scowl of Heaven.** The black thunder-clouds.

**Adown.** Down.

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### GOD SAVE THE KING

It seems to be the general opinion that we owe both the words and the music of our National Anthem to Henry Carey, who died in 1743. The poem was written somewhere between 1736 and 1740, and was first sung on a public occasion during the Jacobite uprising of 1745.

There are three stanzas in *God Save the King* as originally written, but the second stanza is so inferior both in sentiment and melody that it is generally omitted. During the reign of Queen Victoria the words "our gracious Queen" were substituted for "Our Lord the King" in the first line, but on the accession of Edward VII the original words again came into use. Many attempts have

been made to add a final stanza to the Anthem, but none of these have proved very successful. Perhaps the best is that of Henry Wadsworth Longfellow:

“Lord, let war’s tempests cease,  
Fold the whole world in peace  
Under Thy Wings.  
Make all the nations one,  
All hearts beneath the sun,  
Till Thou shalt reign alone,  
Great King of Kings.”

The music of *God Save the King* has been adopted for their national song by many other nations, particularly by the United States and by Prussia, and until 1833 by Russia.

William T. Stead, writing of the National Anthem in *Hymns That Have Helped*, says: “For more than a hundred years whenever the English people have been really stirred by imminence of national danger, or by exultation over national triumphs, the most satisfying expression for their inmost aspirations has been found in the simple but vigorous verse. This is the war song of the modern Englishman. For him it has superseded all others, ancient or modern. Whenever any number of Englishmen find themselves facing death, or whenever they have experienced any great deliverance, whenever they thrill with exultant pride, or nerve themselves to offer an unyielding front to adverse fate, they have used *God Save the King*, as the natural national musical vehicle for expressing what would otherwise find no utterance. It is the melody that is always heard when our island story touches sublime heights or sounds the profoundest depths. It is one of the living links which bind into one the past, the present, and future of the English race.”

Interesting information with regard to the poem and its music will be found in *Stories of Famous Songs* by S. J. Adair Fitz-Gerald (Nimmo), in *Stories of Great National Songs* by Nicholas Smith (Young Churchman Co.), and in *A Dictionary of Hymnology* by John Julian (Murray).

# FOURTH READER

## DOMINION HYMN

This poem was written at Ottawa in March, 1880, when the Duke of Argyle, then the Marquis of Lorne, was Governor-General of Canada, and was published in 1884 in *Memories of Canada and Scotland: Speeches and Verses*. In this volume the poem is entitled *A National Hymn*, while in the table of contents it is called *Canadian National Hymn*. The music of the song is found in Book III of *The King Edward Music Readers* edited by Laurence H. J. Minchin (Macmillan).

PAGE 9 – **Wrought.** Worked.

PAGE 10 – **Triple crosses.** The crosses of St. George, St. Andrew, and St. Patrick. See *History of the Union Jack* by Barlow Cumberland (Briggs).

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## THE MOONLIGHT SONATA

This selection appeared anonymously some years ago in the *Wide-Awake Magazine*. It has very little, if any foundation in fact, but it is not necessary to enter into a discussion on this point. The story itself is beautifully sympathetic, and the incident may well have happened.

Beethoven's "Moonlight Sonata" was given to the world in 1802. It consists of three movements, the first slow and graceful, the second brisk and sprightly, the third very swift and emotional. The Sonata grew out of circumstances connected with the life of the composer. Louis Nohl says: "And now began for Beethoven a period of severe trials, brought upon him by himself. Absorbed in work, he neglected to take sufficient care of his physical health. His trouble with his hearing was increasing, but he paid no attention to it. His carelessness in this regard reduced him to a condition in which he would have found no alleviation and no joy, were it not for the inexhaustible resources he possessed within himself. But to understand him fully we must read what he wrote himself in June, 1801, to his friend Amenda, who had left Vienna two years before. He says: 'Your own dear Beethoven is very unhappy. He is in conflict with nature and with God. . . . You must know that what was most precious to me, my hearing, has been, in great part, lost. How sad my life is! All



that was dear to me, all that I loved, is gone! How happy would I now be if I could only hear as I used to hear. If I could I would fly to thee, but, as it is, I must stay away. My best years will fly, and I shall not have fulfilled the promise of my youth, nor accomplish in my art what I fondly hoped I would. I must now take refuge in the sadness of resignation.' We have here the words to the long-drawn, funereal tones of a song as we find it at the beginning of the celebrated C sharp minor (Moonlight) Sonata op. 27, No. II, which belongs to this period. The direct incentive to its composition was Seumes' poem, *die Beterin*, in which he gives us the description of a daughter praying for her noble father, who has been condemned to death. But in this painful struggle with self, we also hear the storm of passion in words as well as tones. Beethoven's life at this time was one of sorrow. He writes: 'I can say that I am living a miserable life. I have more than once execrated my existence. But if possible I shall bid defiance to fate, although there will be, I know, moments in my life when I shall be God's most unhappy creature.' The thunders of power may be heard in the finale of that Sonata."

PAGE 10 - **Bonn.** A town of Prussia, on the left bank of the Rhine, fifteen miles from Cologne. It is noted as the birthplace of Beethoven.

**Beethoven.** Ludwig Van Beethoven was born at Bonn, in Prussia, on December 16th, 1770. His father, a tenor singer at the court of the Archbishop of Cologne, was a man of very dissipated habits, and, as a consequence, was very poor. Early perceiving the undoubted musical talents of his son, and wishing to profit by these, he put him through a very severe course of training, especially on the violin. Soon the boy passed beyond his father's instruction, and was placed under the care of other teachers, who took a great interest in developing his wonderful gifts. In 1783 his first compositions were published, and in the next year, at the age of fourteen, he was appointed assistant to the court organist. In 1792, at the expense of the Archbishop of Cologne, he was sent to Vienna to continue his education, and while there took several lessons from Mozart. See page 89. After a stay of three months at Vienna he was compelled to return to Bonn, as he was needed by his family; from the age of fifteen he was practically their sole support. In 1792, again through the kindness of the Archbishop, he went once more to Vienna and there he resided, with the exception of a few years spent in Rome, during the remainder of his life. The years prior to 1800 were his happiest and most hopeful period, but a great disaster was impending. Signs of deafness, early noticed, were becoming more pronounced, and shortly after 1806 he became totally deaf. An unfortunate love affair, an unworthy nephew who betrayed his trust, and the greed and neglect of his relatives generally, rendered his later life unhappy; but through all he continued to produce his unrivalled compositions. He died at Vienna, March 26th, 1827. An excellent sketch of Beethoven is given in *Stories of Great Musicians* by Kathrine Lois Seobey and Olive Browne Horne (American Book Co.). See also *A Day with Beethoven* by May Byron (Hodder) and *Little Stories of Germany* by Maude Barrows Dutton (American Book Co.). There are many biographies of the musician, but perhaps the most convenient for reference are *Life of Beethoven* by Louis Nohl (McClurg) and *Beethoven* by H. A. Rudall (Scribner).

**A walk.** Beethoven was generally careless of his health and neglected exercise almost entirely. See *Introduction*.

**Sonata in F.** This celebrated Sonata was written in 1804 in honor of Napoleon Bonaparte, but was not published until 1806. When the news came that Napoleon had had himself proclaimed Emperor of the French, the composer was so disappointed and angry that his friends could with difficulty restrain him from tearing up the score. "It is still the longest extant perfect design in instrumental music." A sonata is a musical composition for a single instrument consisting of three or four movements.

**Cologne.** A city of Prussia, on the west bank of the Rhine, famous for its beautiful and stately cathedral.

PAGE 11 - **Excited.** He had evidently found one who could sympathize with him in his passion for music—a kindred soul.

**Harpichord.** An old-fashioned stringed musical instrument, in shape something like a modern grand piano.

**Spell.** The awkwardness of the situation.

PAGE 12 - **Your pardon.** Beethoven was even this early haunted with the fear of loss of his hearing, so that he could perhaps more than others sympathize with the affliction of the young girl.

**Brühl.** A town of Prussia, about eight miles from Cologne.

PAGE 13 - **Massive figure.** "His statues, busts, and portraits represent him with a massive head, broad brow, dignified, sombre expression of countenance, and features of harsh but heroic cast."

**Lovely movement.** A beautiful interpretation of each of the three movements of the Sonata is found in Frances Ridley Havergal's poem *The Moonlight Sonata*.

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## THE FLIGHT OF THE BIRDS

The migration of birds forms an interesting study in connection with this poem. Mabel Osgood Wright has an invaluable chapter entitled "The Flight of the Birds" in her *Gray Lady and the Birds* (Macmillan). The chapter on "Migration" in *Birds through the Year* by Albert Field Gilmore (American Book Co.) and "The Return of the Birds" in *Wake-Robin* by John Burroughs (Houghton) are of equal interest. *Bird-Life* by Frank M. Chapman (Appleton) also has an excellent study of the subject, but more technical. See also *The Migration of Birds* by T. A. Coward in *The Cambridge Manuals of Science and Literature* (Cambridge Press). Good descriptions of the robin, the bluebird and the swallow are found in the four books mentioned. See also *Our Common Birds and How to Know Them* by John B. Grant (Scribner).

PAGE 15 - **Robin.** See page 190.

**Bluebird.** John Burroughs in *Wake-Robin* says: "When Nature made the bluebird she wished to propitiate both the sky and the earth, so she gave him the color of the one on his back and the hue of the other on his breast, and ordained that his appearance in spring should denote that the strife and war

between these two elements was at an end. He is the peace-harbinger; in him the celestial and the terrestrial strike hands and are fast friends. He means the furrow and he means the warmth; he means all the soft, wooing influences of the spring on the one hand and the retreating footsteps of winter on the other." The male bluebird, common in Ontario and the eastern United States, is azure-blue above; wings blue with some dark edgings; breast brick-red; lower parts white; bill and feet black; while the female is dull blue above, with the breast paler and more rusty. The bluebirds arrive usually in March and begin to take their departure in October. A good illustration of the bluebird is given in *True Bird Stories* by Olive Thorne Miller (Houghton). Professor T. N. Willing of the University of Saskatchewan points out that "the bluebird found in western Canada is not the same as the Ontario species, which is, however, recorded as appearing in parts of Manitoba. It is known as the mountain bluebird, the male of which is brighter blue above and pale blue below, shading to whitish on the belly, without the rusty throat and breast of the eastern bird. It is also slightly larger and there is a difference in the plumage of the females. Bluebirds in western Canada are seldom seen on the open prairie, but are found along the streams and in such localities have been known to make their nests in holes in the clay banks."

**Swallow.** The swallow here referred to is the eave swallow. It is described as above brilliant steel-blue; beneath dusky white; sides of head, throat, and chin rufous; wings and tail glossed with black; bill dark; feet brown; white, crescent-like frontlet. The bird is so called because it builds its clay nest under the eaves of houses or barns. A picture of the bird is given in Gilmore's *Birds through the Year*. See also *The Swallow Book* translated by Ada Walker Camehl (American Book Co.).

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### THE MINSTREL BOY

This poem is one of Moore's *Irish Melodies*, the publication of which began in 1808. They were issued at irregular intervals in ten numbers, each containing twelve songs, except the last, which contained fourteen; and the publication did not cease until 1834. A writer in Chambers's *Papers for the People* says: "Moore had long cherished a hope of allying his poetry with the expressive music of Ireland; of perpetuating the music and poetry and romance of his country in distant climes; of giving appropriate vocal utterance to the strains which had broken fitfully from out the tumults and trappings of centuries of unblest rule. A noble task! in which even partial success demands great powers and deserves high praise. The execution of the long design now commenced; and the *Melodies*, as they appeared, obtained immense and well-deserved popularity. It is upon these that his fame as a poet mainly rests; and no one can deny that, as a whole, they exhibit great felicity of expression, and much graceful tenderness of thought and feeling, frequently relieved by flashes of gay and genial wit and humor." See *Thomas Moore* by Stephen Gwynn in *English Men of Letters* series (Macmillan).



There is no historical basis for the incidents in this poem. The lesson, expressed in musical language, is that of devotion to country even in the face of death. His country is in the hands of the conqueror; the boy will sing no longer, and, rather than use his beloved harp for the pleasure or the glory of the victors, he destroys it. "We hanged our harps upon the willows in the midst thereof. For there they that carried us away captive required of us a song; and they that wasted us required of us mirth, saying, Sing us one of the songs of Zion."—*Psalms CXXXVII*, 2 and 3. The music of the song is found in Book II of *The King Edward Music Readers* edited by Laurence H. J. Minchin (Macmillan).

**PAGE 16 – Ranks of death.** Those who are doomed to die.

**Wild harp.** Referring to the wild, untaught melodies produced from the harp.

**Land of song.** Ireland, his country.

**Betrays thee.** "I am ready to fight for my country even if I must fight alone."

**Bring . . . under.** Though his body was in captivity the victors could not subdue his proud spirit.

**In slavery.** Being conquered and no longer free, he and his countrymen were nothing but slaves.

## THE GOOD SAXON KING

This selection is taken from Chapter III of *A Child's History of England*. A note on the book is found on page 151.

Alfred, the youngest son of Ethelwulf, King of the West Saxons, was born at Wantage in Berkshire, in 849, although some authorities place the date as 842. He is said to have visited Rome on two occasions, although there is doubt that the second visit really took place. In 868 he married Aleswith, the daughter of the Earl of the Gainas, in Lincolnshire, and in the same year he fought his first battle with the Danes. Three years later he was victorious in the famous battle of Ashdown and at Easter of the same year he became king. During the first year of his reign he was defeated by the Danes so frequently that he was glad to make peace at almost any price. For four years the land was at rest and then the conflict began again. From 875 to 879 he was engaged in almost continuous warfare, finally defeating his enemies under Guthrum and concluding a treaty of peace with them at Wedmore. For the next fifteen years there was peace and he was able to turn his attention to the internal affairs of his kingdom. Under his beneficent rule England prospered greatly and even a new invasion by the Danes could not destroy the good results of his rule. He was again victorious and the Danes were driven out of Wessex. His work was now done. He died in 901. "Almost with one consent historians have pronounced that he comes pretty nearly as close to perfection as a man and a king as any ruler of whom there is record."

Interesting accounts of Alfred's life and works are given in *Alfred the*

*Great: His Life and Times* by George F. Bosworth (Macmillan), in *First Makers of England* by Lady Magnus (Murray), and in *The Story of King Alfred* by Sir Walter Besant (Appleton). See also *Stories from the Life of King Alfred* by Charles A. Milford in *Bright Story Readers* (Macmillan), *Historical Tales: English* by Charles Morris (Lippincott), *Famous Englishmen* by John Finne-more (Macmillan), and *Fifty Famous Stories Retold* by James Baldwin (American Book Co.). Excellent colored pictures of "King Alfred in the Camp of the Danes" and "War Vessel of Alfred the Great," together with a picture of "Guthrum's Submission to Alfred" and a reproduction of the statue of Alfred by Thorneycroft, are found in *Pictures of British History* by E. L. Hoskyn (Macmillan).

PAGE 16 - **King of England.** Alfred was King of England merely in name; his kingdom was Wessex, or the land of the West Saxons. His three elder brothers occupied the throne before him, but they all died after a reign of a few years each.

PAGE 17 - **King Ethelwulf.** Ethelwulf reigned from 837 to 858. During his reign, in 855, the Danes first wintered in England.

**Osburga.** Usually spelled Osburgh. She was the daughter of the cup-bearer of King Ethelwulf.

**Illuminated.** Decorated in color.

**The Danes.** Sir Walter Besant says: "Among all the fierce fighting men of the time the Dane was the fiercest. He was governed by the most cruel and the most narrow notions of savage warfare. The historians show him to have been ruthless to the last degree; he was without pity for his prisoners and captives." See *A Short History of the English People* by John Richard Green (Macmillan).

PAGE 18 - **To take refuge.** This refuge was at Athelney, amidst the great marsh of Sedgemoor.

**A new host.** This was a host of Danes, who, after wintering in South Wales, had embarked in 23 ships and had landed on the coast of Devonshire. They were attacked by the English and suffered a severe defeat, their leader Ubba and over 1,200 of his followers being slain.

**Famous flag.** "In every battle, wherever the flag went before them, if they were to gain the victory, a live crow would appear flying in the middle of the flag; but if they were doomed to be defeated it would hang down motionless, and this was often proved to be so."

PAGE 19 - **Guthrum.** Frequently spelled Guthorm.

**Proposed peace.** The result of this proposal was the treaty of Wedmore in 879. "The Danes got much the largest part of England; still Alfred contrived to keep London." See *The British Nation* by George M. Wrong (Macmillan).

**Hastings.** The most celebrated and the most ruthless viking of his time. For over 30 years before his invasion of England he had been famed for his piratical expeditions. See the chapter entitled "The Raids of the Sea-Rovers" in Morris's *Historical Tales: English*.

PAGE 21 - **Freshly remembered.** Thomas Hodgkin says: "His fame and the

glory of his noble character have grown brighter as the centuries have rolled by, and at this day he is really nearer to the hearts of Englishmen than all, save one, of his successors."

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### A SONG

This poem was first published in 1887 in a volume entitled *Afterwhiles*. It is a cheery song of encouragement from one who always looks on the bright side of things. Henry Wadsworth Longfellow in *The Rainy Day* approaches the same subject with the same object in view, but the method of treatment is entirely different. The two poems might with advantage be compared.

PAGE 21 – **Something sings.** Ralph Waldo Emerson in *Sky-Born Music* well expresses this thought:

"Let me go where'er I will,  
I hear a sky-born music still.  
It is not only in the rose,  
It is not only in a bird,  
Not only where the rainbow glows,  
Nor in the song of woman heard;  
But in the darkest, meanest things,—  
There always, always, something sings."

**The lark.** See page 229.

The thrush here referred to is probably either the wood thrush or the Wilson's thrush, usually known as the veery. Mabel Osgood Wright says of the song of the wood thrush: "He is an exquisite vocalist, the tones having a rare quality of rolling vibrance, and often as he utters his placid notes, each one full and deliberate, the song seems like the music of a flute and an æolian harp strung in the trees." Two beautiful full-page colored plates of the wood thrush and the veery are found in *Bird-Life* by Frank M. Chapman (Appleton). See also descriptions and illustrations in *Birdcraft* by Mabel Osgood Wright (Macmillan), in *Modern Nature Study* by Sidney Silcox and O. J. Stevenson (Macmillan), in *Birds through the Year* by Albert Field Gilmore (American Book Co.), and in *Citizen-Bird* and *Gray Lady and the Birds* both by Mabel Osgood Wright (Macmillan).

**Bluebird.** See page 169.

**Swallows.** The eave swallows. See page 170.

PAGE 22 – **Robin.** See page 190.

**Cricket.** See page 47.

**Sere.** Dry and withered.

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### BETTER THAN GOLD

This poem has long been a favorite with the English-speaking world. The original consists of five stanzas, of which the second and third are omitted in



the text. These two stanzas, however, are so inferior, and in some respects so meaningless, that they are better disregarded altogether. The lesson taught is that riches do not constitute happiness. After all, health, contentment, sympathy, a thinking mind, and a congenial home are the greatest blessings to be had in this world.

PAGE 23 – **Australian ore.** The gold-mines of Australia were extraordinarily productive. *See page 229.*

**The sage's lore.** The wise man's learning.

**The poet's lay.** The poet's song.

**Shrine of love.** Where love is enshrined.

**Haven.** Resting-place.

**Tried with sorrow.** Troubled by misfortunes.

### THE TIGER, THE BRAHMAN, AND THE JACKAL

This is a favorite folk-tale of the East, and is taken from *Indian Fairy Tales* published in 1892. There are many versions of the story, of which that in the text is perhaps the best. *See Stories to Tell to Children* by Sara Cone Bryant (Houghton).

PAGE 23 – **Brahman.** The Brahmins are the highest caste among the Hindoos, and are held in esteem and honor, no matter how lowly their position in life may be.

PAGE 24 – **A buffalo.** The Indian buffalo is "an animal of great size and strength, with short brown hair, white fetlocks, and immense long, narrow, flattened horns. It is almost aquatic by preference, passing many hours of each day wallowing in the water, or standing in any deep pool with only the tips of its nostrils and its horns out of the water. By general consent it is the most dangerous of Indian animals, after the tiger." The Indian buffalo must not be confused with the American bison. *See A Natural History* by Alfred H. Miles (Dodd).

**Turning a water-wheel.** The Indian buffalo is trained to do farm-work just as horses are with us.

PAGE 25 – **Jackal.** The jackals belong to the dog family, but much resemble the fox. At night they assemble in packs and scour the outskirts of the cities. When tamed they have all the manners of the dog. *See Natural History* by Alfred H. Miles (Dodd).

### A CANADIAN BOAT-SONG

This poem, written shortly after a visit paid to Canada in 1804, was published in 1806 in *Epistles, Odes, and other Poems*. In the previous year it had been set to music and issued as a single publication. The music of the song is

found in Book II of *The King Edward Music Readers* edited by Laurence H. J. Minchin (Macmillan).

Speaking of *A Canadian Boat Song*, Moore says: "I wrote these words to an air which our boatmen sang to us frequently. The wind was so unfavorable that they were obliged to row all the way, and we were five days in descending the river from Kingston to Montreal, exposed to an intense sun during the day, and at night forced to take shelter from the dews in any miserable hut upon the banks that would receive us. But the magnificent scenery of the St. Lawrence repays all these difficulties. Our *voyageurs* had good voices and sang perfectly in tune together. The original words of the air to which I adapted these stanzas appeared to be a long, incoherent story, of which I could understand little. I ventured to harmonize this air, and have published it. Without that charm which association gives to every little memorial of scenes or feelings that are past, the melody may perhaps be thought common or trifling; but I remember, when we have entered at sunset upon one of these beautiful lakes, my feelings of pleasure which the finest compositions of the first masters have never given me, and there is not a note of it which does not recall to my memory the dip of our oars in the St. Lawrence, the flight of our boat down the Rapids, and all those new and fanciful impressions to which my heart was alive during this interesting voyage."

**PAGE 28 - Evening chime.** The bells at evening calling to prayer.

**St. Ann's.** St. Ann-de-Bellevue, where was the last church on the Island of Montreal. Here they were obliged to remove everything from their boat before attempting the rapid.

**Parting hymn.** As they were leaving St. Ann's.

**Rapids.** The Cedar Rapids, a short distance above Montreal.

**Utawas' tide.** The Ottawa River.

**Saint.** Ste. Anne, the patron saint of the fertile Island of Montreal.

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## THE SONG SPARROW

This poem was published in 1907 in *The Builders and other Poems*. A. W. Long says: "Dr. Van Dyke has a faculty of making the very small things of earth contribute to the good cheer of the world. His whole-hearted joyousness in life shines through everything he writes, and is one of his most attractive qualities."

The song sparrow, "the darling among the song-birds," is described as follows: "Brown poll, somewhat striped; above gray and brown, thickly striped gray stripe over eye; brown stripe each side of throat; dark stripes across upper breast, forming a black spot in front; beneath gray, slightly striped; bill dark brown; feet pale brown." An excellent picture of the bird is given in *Our Common Birds and How to Know Them* by John B. Grant (Scribner). The song sparrow is found in western Canada as in the East, but there is also the Dakota variety, which differs slightly in depth of color and in markings.

Frank M. Chapman, in *Bird-Life* (Appleton), says: "It is the song sparrow who in February opens the season of song, and it is the song sparrow who in November sings its closing notes; nor, except during a part of August, has his voice once been missing from the choir. His modest chant always suggests good cheer and contentment, but, heard in silent February, it seems the divinest bird lay to which mortal ever listened. The magic of his voice bridges the cold months of early spring; as we listen to him the brown fields seem green, flowers bloom, and the bare branches become clad with softly rustling leaves. You cannot go far afield without meeting this singer. Generally you will find him on or near the ground at the border of some undergrowth, and if there be water near by his presence is assured." Henry David Thoreau, in *Walden* (Macmillan), translates the call of the song sparrow as "Olit, olit, olit—chip, chip, chip, chechar—che-wiss, wiss, wiss!" Many interpretations are suggested by various writers, the one in the text being very suitable to the song.

John Burroughs in *Ways of Nature* (Houghton) has an interesting discussion on bird-songs and their effect upon the hearer. He says: "One of our popular writers and lecturers upon birds told me this incident: He had engaged to take two city girls out for a walk in the country, to teach them the names of the birds they might see and hear. Before they started, he read to them Henry van Dyke's poem on the song sparrow,—one of our best bird-poems,—telling them that the song sparrow was one of the first birds they were likely to hear. As they proceeded with their walk, sure enough, there by the roadside was a sparrow in song. The bird man called the attention of his companions to it. It was some time before the unpractised ears of the girls could make it out; then one of them said (the poem she had just heard, I suppose, still ringing in her ears), 'What! that little squeaky thing?' The sparrow's song meant nothing to her at all, and how could she share the enthusiasm of the poet? Probably the warble of the robin, or the call of the meadowlark or of the highbark, if they chanced to hear them, meant no more to these girls. If we have no associations with these sounds, they will mean very little to us. Their merit as musical performances is very slight. It is as signs of joy and love in nature, as heralds of spring, and as the spirit of the woods and fields made audible, that they appeal to us."

Mabel Osgood Wright's *Birdcraft* (Macmillan) has a beautiful appreciation of the call of the song sparrow throughout the year. The same writer's *Gray Lady and the Birds* (Macmillan) has a very full chapter descriptive of the bird. This book also contains a poem by Synn Tew Sprague entitled *The Song Sparrow*, which may be read in connection with that in the text.

**PAGE 29—In March.** In some localities the song sparrow begins his song as early as February.

**Joseph's coat.** See *Genesis* XXXVII. 3.

**Quaker brown and gray.** The Quakers, or members of the Society of Friends, dressed in quiet, sober colors.

**Well-dressed throng.** The question of the color of birds in relation to their song is a most interesting one, but general statements must be avoided. Many different theories are held by careful students of birds, but the conclusions reached are by no means definite.

**PAGE 30—A lofty place.** Mabel Osgood Wright says: "He is seldom seen feeding on the ground, but loves the shelter of low bushes, from which he



gives his warning cry, and then flies out with a jerking motion of the tail, and, never going high into the air, perches on another bush. If he wishes to sing, he climbs from the dense lower branches to a spray well above the others, as if he needed plenty of air and light for the effort, and bubbles into song."

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### THE CHILD OF URBINO

This selection was first published in 1882 in *Bimbi: Stories for Children*. It is not generally known that some of the best stories written for children are the work of Marie Louise de la Ramée, or, to use her pen-name, Ouida. The simple, direct style of the narrative and the sympathetic insight of the writer into the life of the child-artist, make this an especially suitable selection for study in the class-room.

Raphael Sanzio was born at Urbino, in Italy, on Good Friday, March 28th, 1483. He received his first instruction in art from his father, who died when the boy was eleven years old. After studying under Timoteo Viti he became a pupil of the celebrated artist Perugino, and subsequently studied in Florence. By 1507 his fame as an artist had been established, and in the next year he was invited to Rome by Pope Julius II to assist in the decoration of the Vatican, the residence of the popes. In 1514 he became the architect of St. Peter's Cathedral at Rome, and in 1515 was appointed to superintend the excavations among the ruins of the city. He gave himself up with intense earnestness to his work, but the strain proved too great for his delicate constitution. He caught a fever and after ten days' illness died on Good Friday, April 6th, 1520, at the early age of thirty-seven years. Vasari in his *Lives of the Painters* said of him: "All confessed the influence of his sweet and gracious nature, which was so replete with excellence, and so perfect in all the charities, that not only was he honored by men, but even by the very animals, who would constantly follow his steps, and always loved him." See *The Story of Three Great Artists* by Ellen M. Cyr (Ginn) and *Pictures Every Child Should Know* by Dolores Bacon (Doubleday).

Raphael painted many subjects, but he "is remembered above all as a painter of Madonnas. Here was the subject best expressing the individuality of his genius. From the beginning to the end of his career the sweet mystery of motherhood never ceased to fascinate him. Again and again he sounded the depths of maternal experience, always making some new discovery."

Estelle M. Hurl's *Raphael in Riverside Art Series* (Houghton) has excellent descriptions and interpretations of sixteen of Raphael's best paintings, including The Sistine Madonna (see *First Reader* opposite page 112), The Madonna of the Chair and Raphael's portrait by himself. *Raphael* by Paul G. Konody in *Masterpieces in Colour series* (Jack) is an excellent appreciation of Raphael as an artist, and is illustrated by beautiful reproductions in color of eight of his paintings, including the Madonna of the Chair and the portrait. *Stories of Great Artists* by Olive Browne Horne and Kathrine Lois Scobey (American Book Co.) contains this same story in a slightly altered form, to-

gether with the illustrations already mentioned. See also *Stories of Other Lands* by James Johonnot (American Book Co.)

The picture of Raphael in the text is from a portrait painted by himself at the age of twenty-three for his mother's brother, to whom he was extremely attached. Estelle M. Hurl says: "He holds his head high; not haughtily, but with a dignified self-confidence. His eyes seem to see the visions of which he dreams; his mouth is half parted as if in expectancy. Happy and lovable, there is sweet thoughtfulness in his air, which gives promise of his wonderful performance."

The illustration in the text is from one of Raphael's most celebrated paintings; the original is in the Pitti palace, Florence. Estelle M. Hurl says of this painting: "The Madonna of the Chair is so called because in this picture the Virgin is seated. She is sitting in a low chair, holding her child on her knee, and encircling him with her arms. Her head is laid tenderly against the child's, and she looks out of the picture with a tranquil, happy sense of motherly love. The child has the rounded limbs and playful action of the feet of a healthy, warm-blooded infant, and he nestles into his mother's embrace as snugly as a young bird in its nest. But as he leans against the mother's bosom and follows her gaze, there is a serious and even grand expression in his eyes which Raphael and other painters always sought to give to the child Jesus to mark the difference between him and common children. By the side of the Madonna is the child who is to grow up as St. John the Baptist. He carries a reed cross, as if to herald the death of the Saviour; his hands are clasped in prayer, and, though the other two look out of the picture at us, he fixes his steadfast look on the child, in ardent worship." See also *Picture Study in Elementary Schools* by L. L. W. Wilson (Macmillan).

**PAGE 31 - Urbino.** A town of central Italy, the capital of the province of Pesaro. It contains a magnificent monument to Raphael. The house in which he was born is owned by the municipality and is preserved for the citizens as a memorial to the great painter.

**Stately.** Urbino is picturesquely situated on the side of a hill. It has many beautiful churches and stately buildings. The streets of the town are narrow and crooked.

**A father.** Giovanni Sanzio, the father of Raphael, was a painter of considerable skill and a close personal friend of the reigning Duke of Montefeltro. He held the position of court painter and poet. Several of his paintings are still preserved, as is also a rhyming chronicle of 23,000 verses celebrating his patron, Duke Federigo.

**PAGE 33 - 'Faello.** The Italian form of Raphael is "Raffaello."

**The Duke.** Guidobaldo, Duke of Montefeltro, who succeeded his father Federigo in the dukedom in 1482, the year before the birth of Raphael, was a highly cultured ruler and a generous patron of the arts. Under his rule and that of his father before him Urbino became celebrated as one of the chief centres of literary and artistic activity in Italy.

**The story of Esther.** See the book of *Esther* in the *Old Testament*.

**Barber's basin.** At this time and until many years later the barbers were also surgeons. A favorite method of treatment was the bleeding of the patient,

and to receive the blood a basin was used. It is this basin that is referred to in the text.

### DESTRUCTION OF SENNACHERIB'S ARMY

This poem is one of the *Hebrew Melodies* written by Byron in December, 1814. It is based on *II Kings* XIX. 35: "And it came to pass that night that the angel of the Lord went out, and smote in the camp of the Assyrians an hundred, four score and five thousand; and when they arose early in the morning, behold, they were all dead corpses." The whole of *II Kings* XVIII. and XIX. should be read for the complete setting of the poem. See also *II Chronicles* XXXII. and *Isaiah* XXXVI. and XXXVII. A recent editor says: "Note the order of description: (1st stanza) Glorious onset of Assyrian cavalry. (2nd) Their summer becomes autumn. (3rd) Sleep turned to death by the angel. (4th) The horses. (5th) The riders. (6th) The mourning; breaking down of their religion—Baal. The progress of the description is from the vague statement to the vivid picture with all its details, and from the brute to the human; and finally it ends in the intensely human relations of the family (widows) and religion."

Sennacherib ruled over Assyria in the seventh century before Christ. After a reign of twenty-five years he was murdered by two of his sons, while he was praying in the temple of his gods. He is known to have constructed many important public works, including canals to water the lands, and to have built himself a great palace in Nineveh. See *Assyria* by Zénaïde A. Ragozin in *The Story of the Nations* series (Unwin).

PAGE 40—**Assyrian.** Assyria was the most ancient empire in the world, Nineveh being its capital. Its kings were frequently at war with the Israelites.

**Cohorts.** Regiments.

**Sheen.** Shining.

**Galilee.** The sea of Galilee in Palestine.

**Autumn.** The winds of autumn.

**Waxed.** Grew.

**Distorted.** Twisted in death.

**Mail.** Armor.

**Banners alone.** No one to guard them.

PAGE 41—**Asshur.** An ancient name for Assyria.

**Idols are broke.** The power of the Assyrian gods was broken.

**Baal.** The sea-god of the Assyrians. See *I Kings* XVIII. 21-40.

**Gentile.** As distinguished from the Jews.

### THE ARROW AND THE SONG

Longfellow, in his diary, writes: "October 16th, 1845. Before church, wrote *The Arrow and the Song*, which came into my mind as I stood with my



back to the fire, and glanced on to the paper with arrow's speed. Literally an improvisation." The thought of the poem is, of course, that "nothing we do, nothing we think or say, though at the time we may not guess the consequence, is done in vain. The deeds we do and the thoughts we express will make their marks on the lives of others, unseen by us, and will unconsciously affect our own lives as well." Eric S. Robertson in *The Life of Henry Wadsworth Longfellow* in *Great Writers* series (Scott) says: "*The Arrow and the Song* is short, simple, perfect. Another poet, in developing its idea, might have drawn upon a larger vocabulary; but here nothing but the simplest words are necessary. I think that no poet could find in this little song anything at which to cavil."

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### THE BATTLE OF THE ANTS

This selection is a free adaptation from a portion of the chapter entitled "Brute Neighbors" in *Walden, or Life in the Woods* published in 1854. For some time Thoreau lived in a small hut on the banks of Walden pond, near Concord, Massachusetts. The book is a record of his experiences while thus living in the woods. A good school edition of *Walden*, edited by Byron Rees, is found in *Pocket Classics* (Macmillan). A note on the ants is found on page 59.

PAGE 42 - **Interneccine**. Mutually destructive.

PAGE 43 - **By the board**. Gnawed off, as the mast of a ship is broken off and falls overboard.

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### THE CURATE AND THE MULBERRY TREE

This poem, written in imitation of a ballad of the twelfth century, is taken from Chapter XVIII of *Crotchet Castle* published in 1831. At a celebration at Chainmail Hall on Christmas the guests amuse one another after supper by singing during the intervals between the dances. This humorous ballad is sung by one of the guests, who composes the music on the spot. The legend of the mulberry is told in connection with the story of Pyramus and Thisbe in *Stories of Old Greece and Rome* by Emilie Kip Baker (Macmillan) and in *Old Greek Nature Stories* by F. A. Farrar (Harrap).

The story of the poem is a favorite subject of the poets of the Middle Ages. In one version the moral is drawn: "Now by this little story we may learn that the prudent man does not cry aloud all he may think in his heart, since by so doing many a one has suffered loss and shame, as we may see by this fable of the curate and the mulberries." See *Aucassin and Nicolette and Other Mediæval Romances and Legends* translated by Eugene Mason in *Everyman's Library* (Dent).

PAGE 46 - **Fond**. Foolish.

## MIRIAM'S SONG

This poem was published in 1816 in *Sacred Song*. It is based on *Exodus* XV. 20, 21.: "And Miriam, the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them, Sing ye to the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea." The theme of the poem is the awful power of Jehovah, as shown by His total destruction of the Egyptians, who were following after the children of Israel in their exodus from the country. Theron Brown and Hezekiah Butterworth in *The Story of Hymns and Tunes* (American Tract) comment on the poem: "One would scarcely guess that this bravura hymn of victory and *Come, Ye Disconsolate* were written by the same person, but both are by Thomas Moore. The song has all the vigor and vivacity of his *Harp That Once Through Tara's Halls*, without its pathos. The Irish poet chose the song of Miriam instead of the song of Deborah doubtless because the sentiment and strain of the first of these two great female patriots lent themselves more musically to his lyric verse—and his poem is certainly martial enough to convey the spirit of both."

PAGE 46 – **Timbrel.** A kind of tambourine.

**Egypt's dark sea.** The Red Sea.

**Sunk in the wave.** See *Exodus* XIV. 27, 28.

**Arrow . . . sword.** The power of Jehovah was our weapon.

**Hour of her pride.** When her pride and confidence in her power was at its height.

**Pillar of glory.** See *Exodus* XIV. 19, 20 and 24.

**Dashed.** Overwhelmed.

## THE MEETING OF THE WATERS

This poem is one of Moore's *Irish Melodies* published at intervals between 1808 and 1834. See page 170. The music of the song is found in *Part Songs for Girls' Voices* by John B. Shirley (American Book Co.). In the poem it is not the lovely scene alone that charms his senses, but the mingling of the human element with the beauties of nature.

In 1807 Moore, accompanied by a party of friends, paid a visit to the county of Wicklow in Ireland, and was enchanted by the beautiful and romantic scenery which lies between Rathdrum and Arklow in that county. The word "Avoca" means literally "the meeting of the waters." The streams referred to are the Avonmore and the Avonbeg.

PAGE 47 – **Crystals . . . green.** The clear, limpid water and the green banks of the rivers.

**Improve.** Nature takes on a brighter hue as the human element is present.

**Reflected.** The pleasure experienced by those whom we love enhances our own enjoyment.

**Vale of Avoca.** The valley formed by the two rivers.

## THE BATTLE OF BALAKLAVA

This selection is taken from a letter sent by Sir William Howard Russell, special correspondent of the London *Times*, to his paper immediately after the battle of Balaklava. The letters were subsequently published in book form.

The British base of supplies at Balaklava, during the Crimean war, was attacked in force by the Russians under General Liprandi on the morning of October 25th, 1854. An open valley led to the position, and this was defended only by six redouts held by the Turks, a single battery, 550 men of the 93rd Highlanders, and the Light and Heavy Cavalry Brigades of about 1,500 men. The Russian force consisted of 25,000 infantry, 34 squadrons of cavalry, and 78 guns. In the selection in the text only two episodes in the battle are described—the repulse of the Russian Cavalry by the Highlanders and the charge of the Heavy Brigade.

The Turks in the redouts held their positions for a time, but were soon overwhelmed. They then fell back upon the Highlanders, who received the full charge of the Russian Cavalry, and repulsed them as related in the text. It suddenly occurred to Lord Raglan, the British commander, that his cavalry might be used to support the infantry, and eight squadrons of the Heavy Brigade were ordered to move to the assistance of the Highlanders. They were advancing on the Russian cavalry in front, when suddenly on their flank over the crest of a hill appeared a body of Russians 3,000 strong. It was the work of only an instant for General Scarlett to wheel his men and charge this new enemy. The result is related in the text.

The best account of the charge of the Heavy Brigade is given in *Fights for the Flag* by W. H. Fitchett (Bell). See also *British Battles on Land and Sea* by James Grant (Dodd). Many poems have been based on this incident, the most famous of which is *The Charge of the Heavy Brigade* by Lord Tennyson. Gerald Massey's *Scarlett's Three Hundred* is written in vigorous verse. A spirited illustration of the charge of the Heavy Brigade drawn by M. Dupray is found in *British Battles* (Letts).

**PAGE 48 – Companions in glory.** The last time the Greys and Enniskillens had charged together was at Waterloo. See page 130.

**Light Cavalry Brigade.** The charge of the Light Brigade took place a short time afterwards. See page 214.

**Sabres.** Heavy cavalry sword.

**Gaelic rock.** The grim, steady ranks of the Highlanders. A short time before Sir Colin Campbell had said to his men: "Remember, there is no retreat from here men. You must die where you stand." The answer was cheerful: "Ay, Ay, Sir Colin; we'll do that."

**Open files.** Scatter.

**PAGE 49 – Sir Colin Campbell.** Colin Campbell was born on October 20th, 1792. He entered the army at an early age and first saw service in the Peninsular war. Later he served in China and India. In the Crimean War he was in charge of the Highland Brigade and distinguished himself at the Alma and at Balaklava. In 1857 he was sent to India to take the chief command against the rebel Sepoys. For his services in putting down the Mutiny, he was raised to



the peerage as Lord Clyde and awarded a pension of £2,000 a year. Shortly before his death, on August 14th, 1863, he was created a field-marshal. See *Heroes of the British Army* by L. Valentine (Warne) and *Colin Campbell* by Archibald Forbes in *English Men of Action* series (Macmillan).

**Muscovite.** Muscovy was the ancient name of Russia.

**Brigadier-General Scarlett.** James Yorke Scarlett was born in 1799. He was educated at Eton and Cambridge, and joined the army in 1818. In 1840 he was promoted to the colonelcy of the 5th Dragoon Guards, a command which he retained for 14 years. On the outbreak of the Crimean War he was appointed to the command of the Heavy Brigade. For his services at Balaklava he was advanced to the rank of major-general, and in the next year knighted. Subsequently he held many important military commands. He died in 1871. Fitchett describes him as "a white-whiskered, red-faced soldier, 55 years old, a delightfully simple-minded warrior, who had never heard a shot fired in anger."

**Lord Raglan.** Fitzroy Henry Somerset, youngest son of the Duke of Beaufort, was born in 1788 and entered the army in 1804. He served through the Peninsular War as aide-de-camp to Wellington, and was present at Waterloo, where he lost an arm. In 1852 he was raised to the peerage as Lord Raglan. At the outbreak of the Crimean War he was appointed to the chief command, but died of cholera during the war. See *Heroes of England* by J. G. Edgar in *Everyman's Library* (Dent).

**Zouaves.** A French Light Infantry corps raised originally in Algeria.

**Spectators.** A grim commentary upon the way in which the battle was conducted.

**Nearly halted.** All this time Scarlett was dressing his line, preparing for the charge. The Russians seem to have had a "spasm of doubt" as to what was coming and waited to see what was to be done next.

PAGE 50 - **Right at the centre.** When Scarlett broke into the Russian ranks he was 50 yards ahead of his men, with his aide-de-camp, trumpeter, and orderly close behind him.

PAGE 51 - **Sheer steel.** Three hundred against three thousand Russians.

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## TRUE WORTH

This poem is from *A Pindaric Ode to the Immortal Memory and Friendship of that Noble Pair, Sir Lucius Cary and Sir H. Morison*, the complete ode being contained in the collection called *Underwoods*. The ode consists of four strophes, of which the selection in the text forms the third. The title generally given to the lines is *The Noble Nature*. The thought of the poem is that a perfect life is not necessarily a long one: all depends upon what is accomplished during the time that one lives, whether that time be long or short. "Man's growth is not to be estimated in terms of space or time, but, like the flower's, by the extent to which he fulfills the end of his being."

**PAGE 51 – Bald.** Stripped of leaves.

**Sere.** Withered.

**Of a day.** That lives only for a day.

**In May.** In the early part of the year.

**It was.** Because it was.

**Light.** The production of the beauty and sunlight of the spring.

**Just.** True.

**Short measures.** In a brief span.

## LOVE OF COUNTRY

This selection forms the opening lines of Canto VI of *The Lay of the Last Minstrel*, published in 1805. It is followed by an invocation to Scotland, the home of the minstrel himself:

“O Caledonia stern and wild,  
Meet nurse for a poetic child!  
Land of brown heath and shaggy wood,  
Land of the mountain and the flood,  
Land of my sires! what mortal hand  
Can e’er untie the filial band,  
That knits me to thy rugged strand!”

G. H. Stuart says: “Had Scott not written the Sixth Canto of *The Lay of the Last Minstrel*, we should have lost, perhaps, the noble verses on the love of country with which it opens. Scott, one of the manliest of English poets, was nothing if not patriotic, and nowhere in English poetry does the spirit of patriotism speak in more genuine and in more manly tones than in these spirited stanzas which every school-boy knows, or ought to know.”

At the close of Canto V the ladies who are listening to the song of the aged minstrel question him as to why he remains in Scotland, where his skill is so little appreciated. Loving his country as he does with a consuming love the minstrel answers with the outburst in the text. He loves his country because it is his native land, and as such, all his affection goes out towards it. He sinks himself in his devotion to the land of his birth.

**PAGE 52 – Breathes there the man.** Does such a man really exist?

**Soul so dead.** So wanting in spirit.

**Strand.** Country.

**Minstrel raptures.** “The ecstasy felt by the minstrel when he sings of brave exploits and heroic deeds.”

**Pelf.** Wealth.

**Concentred.** Utterly selfish.

**Doubly dying.** Dead and forgotten.

**Vile dust.** “The Lord God formed man of the dust of the ground.”—*Genesis* II. 7. Spoken in contempt.

## HOME AND COUNTRY

This selection is an extract from Part III of *The West Indies* published in 1809. The poem was written in celebration of the abolition of the African slave trade by the British government. The author here preaches the gospel of love and loyalty to one's own country. Our own home, our own country is the best in the world. We find everything there in greater perfection than it is to be found anywhere else. It matters not what or where that country is; it is our country and therefore superior to any other.

PAGE 52 – **O'er all.** Over or above all.

**Imparadise.** Make supremely happy.

**Time-tutored.** Taught by experience.

PAGE 53 – **Peculiar.** Special, particular.

## THE FATHERLAND

This poem, one of the earliest written by Lowell, was published in 1841 in *A Year's Life*. It should be compared with Montgomery's *Home and Country* on the preceding page. Lowell here pleads for a broad outlook and a wide conception of patriotism; a man's country is the place where he can do most good to mankind. Probably one may rise to the height on which Lowell stands by being in the first place true to one's own country and its best interests. Tennyson expresses this idea in a couplet from *Hands all Round*:

“That man's the best cosmopolite  
Who loves his native country best.”

The music to which the words of this poem have been set is found in *The Riverside Song Book* edited by W. M. Lawrence and O. Blackman (Houghton).

PAGE 54 – **True man.** One who lives up to the best that is in him.

**By chance.** This strikes the key-note of the poem.

**Yearning.** Striving for better things.

**God is God, etc.** God is recognized as God and man fulfills his highest destiny.

**Soul's love.** The love is spiritual, of the very essence of his being.

**Gyves.** Shackles.

**Single slave.** At the time this poem was written slavery was recognized as legal in certain States of the United States. Lowell was a strong opponent of slavery, and by voice and pen did what he could to free the slaves.

**Such a birthright.** Lowell in *Stanzas on Freedom* says:

“Is true Freedom but to break  
Fetters for our own dear sake  
And, with leathern hearts forget  
That we owe mankind a debt?  
No! true freedom is to share  
All the chains our brothers wear,  
And, with heart and hand, to be  
Earnest to make others free!”



### THE OAK TREE AND THE IVY

This selection is taken from *A Little Book of Profitable Tales* published in 1889. See page 212. The oak protects the ivy when the little plant is weak and helpless, and when misfortune comes is itself cared for and comforted by the object of its kindly compassion.

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### HARVEST SONG

This poem was written in 1840 and first published in the *Evangelical Magazine* as the Harvest Hymn for that year. It is a hymn of thanksgiving to God for an abundant harvest. It is well to rejoice in the harvest, but He who ordered it should be gratefully remembered.

PAGE 60 – **Comely.** The right and proper thing.

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### HARVEST TIME

This poem first appeared in *Canadian Born* published in 1903. Summer is here figured as a young girl lying asleep amid the stillness of the prairie. The winds by their caresses awaken her—harvest time has begun. The song has been set to music by Laurence H. J. Minchin and published in Book III of *The King Edward Music Readers* (Macmillan).

PAGE 61 – **Goldenrod.** See page 97.

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### HARE-AND-HOUNDS AT RUGBY

This selection is taken from Chapter VII of *Tom Brown's School Days* published in 1857. Charles Dudley Warner says: "*Tom Brown's School Days*, the finest and most famous example of stories depicting English public-school life, was written by Thomas Hughes in 1857, when the author was a young barrister of three-and-thirty. It leaped at once into a deserved popularity it never lost. Tom is a typical lad, with the distinctive British virtues of pluck, honesty, and the love of fair play. The story portrays his life from the moment he enters the lowest form of the great school, a timid lad, who has to fag for the older boys and has his full share of the rough treatment which obtained in the Rugby of his day, to the time when he has developed into a big, brawny fellow, the head of the school, a football hero, and ready to pass on to Oxford. A faithful, lifelike, and most entertaining picture of the Rugby of Dr. Arnold is given: its social habits, methods of teaching, its sports, beliefs, and ideals. Individual scenes, like the bullying of Tom when he is green in the school and

the football match, will always cling in memory for their graphic lines and fullness of life. An honest, manlier story was never written, for the author has been through it all; moreover it teaches by the contagion of example, those sterling, virile virtues which have made the English one of the great dominant races of civilization."

The town of Rugby is on the river Avon, in Warwickshire, about eighty miles from London. Rugby School, one of the great "Public Schools" of England, is situated at the south edge of the town. See *Rugby* by H. C. Bradby in *Handbooks to the Great Public Schools* (Bell).

A good school edition of *Tom Brown's School Days*, edited by Charles Swain Thomas, is found in *Pocket Classics* (Macmillan). There is also an abridged edition by C. R. Cowen in *Bright Story Readers* (Macmillan).

PAGE 62 - **Recording here.** At this point, towards the close of Tom's first half-year at Rugby.

**Our house.** There are nine school boarding-houses at Rugby, of which the "Schoolhouse," to which Tom belonged, is regarded as the most distinguished, as including the residence of the headmaster.

**Big-side.** The Close, or playground, at Rugby lies back of the main block of buildings and occupies about seventeen acres. It was divided into three portions, "Bigside" on the east and "Pontines" and "Littleside" on the west.

**Tadpole.** One of the small boys in the Schoolhouse.

**The Barby run.** The Barby Road runs along one side of the playground at Rugby School.

PAGE 63 - **East.** Tom's chum at Rugby. See *Tom Brown at Oxford* by Thomas Hughes (Macmillan).

**Young Brooke.** The head of the Schoolhouse and the best loved boy at Rugby.

**Barby church.** The village of Barby is four and a half miles south-east of the town of Rugby.

PAGE 64 - **Hit the scent.** Found the first trace of the hares.

**Pace begins to tell.** The sharp run is beginning to have its effect on the boys.

PAGE 66 - **Making casts.** Spreading out to find the scent.

PAGE 67 - **Dunchurch Road.** The road on the opposite side of the playground from the Barby Road.

**A thick.** A stupid fellow.

PAGE 68 - **The Doctor.** Dr. Arnold (1795-1842), the famous headmaster of Rugby. "He made boys feel that each individual was an object of personal interest to him, and they learned to think that he had an insight almost supernatural into their thoughts and feelings. At the same time the manliness, the independence, the buoyant cheerfulness of his own temperament, his hearty interest in the school games, which he looked upon as an integral part of education, put him into sympathy with all that was good, even in the least intellectual of his scholars." See *Life and Correspondence of Thomas Arnold* by Dean Stanley (Murray).

PAGE 69 - **Pig and Whistle.** The familiar Rugby name for the coach that ran between London and Oxford.

## AN ADJUDGED CASE

The complete title of this poem is *Report of an Adjudged Case not to be Found in any of the Books*. Cowper, in sending the manuscript of the poem to one of his friends, says: "I have heard of common law judgments before now, indeed have been present at the delivery of some that, according to my poor apprehension, while they paid the utmost respect to the delivery of a statute, have departed widely from the spirit of it; and being governed entirely by the point of law, have left equity, reason, and common sense behind them at an infinite distance. You will judge whether the following report of a case, drawn up by myself, be not a proof and illustration of this satirical assertion."

Although the poem was written as a satire on the decisions of the law courts, yet this may be disregarded entirely in treating it in class, and its humorous side alone considered. The grave manner in which the case is presented and decided adds to its absurdity. An "adjudged case" is one decided by a judge or court of law.

PAGE 69 - **Chief Baron.** The title, not now used, of the head of the Exchequer Court in England.

PAGE 70 - **Time out of mind.** From time immemorial.

**Without one "if" or "but."** Absolutely, without any reservation whatever.

## INDIAN SUMMER

This is one of Mrs. Moodie's innumerable fugitive poems written at intervals and published in various periodicals. It should, if possible, be compared with *Autumn Woods* by William Cullen Bryant to be found in *Thanatopsis, Sella, and Other Poems*, edited by J. H. Castleman, in *Pocket Classics* (Macmillan).

PAGE 71 - **Winter's lovely herald.** Indian Summer, which precedes winter as a herald to announce its coming.

**Ice-crowned giant.** Winter.

**Alders.** C. E. Smith says: "The alder tree is a cousin of the birch and the hazel, and like them, its flowers and seeds are borne in catkins. It is usually to be found growing by the side of a slow-running stream, over which its slender branches bend gracefully, while its spreading roots cling to the boggy soil at the water's edge." See colored illustration in *Trees Shown to the Children* by Janet Harvey Kelman (Jack).

PAGE 72 - **Blent.** Blended.

**Second forest.** Mirrored in the crystal waters.

**Spear the finny tribes.** The old custom of spearing fish by torchlight is here referred to.

**Her own sad story.** The swan was supposed to sing her own death song. See



Tennyson's *The Dying Swan*. A colored illustration of the swan is found in *A Book of Birds* by W. P. Pyecraft (Briggs).

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### A WINTER JOURNEY

This selection is taken from Chapter X of the Second Part of *Travels and Adventures in Canada and the Indian Territories between the Years 1760 and 1776* published in 1807. The text is adapted in order to make an uninterrupted narrative, matter not directly bearing on the journey being omitted and the incidents in some cases condensed.

The journey began at Beaver Lake, thence down the Sturgeon Weir River to Cumberland or Pine Island Lake, thence to the Saskatchewan River, and then up the Saskatchewan to Fort des Prairies, immediately below the Grand Forks, where the Upper and the Lower Saskatchewan join. The route may be traced on any large scale map of Western Canada.

**PAGE 73 - Beaver Lake.** The lake is about sixteen miles long and four or five miles wide. Henry built a fort on its shore during the early winter of 1775. Beaver Lake is about 100 miles north of the Saskatchewan.

**Roasted maize, etc.** Known as "praline."

**Express occasion.** Henry was desirous of seeing the great prairie region which lay to the south of his line of travel. He says as an introduction to the narrative in the text: "On my first setting out for the north-west, I promised myself to visit this region, and I now prepared to accomplish the undertaking."

**Sledges.** Toboggans.

**PAGE 74 - The river.** Henry had passed Cumberland House, where he remained over night, and was on his way up the Saskatchewan River.

**PAGE 75 - Elk.** The term "elk" is applied throughout Henry's *Travels* to the species we now know as the moose.

**PAGE 77 - A red deer.** Henry says: "Though the deer must have been in this situation ever since the month of November, yet its flesh was perfectly good. Its horns alone were five feet high, or more; and it will therefore not appear extraordinary that they should be seen above the snow."

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### THE INCHCAPE ROCK

This poem, written at Bristol in 1802, is based on the following extract from an old writer: "By east the Isle of May, twelve miles from all land in the German seas, lies a great hidden rock called Inchcape, very dangerous for navigators, because it overflowed every tide. It is reported, in old times, upon the said rock, there was a bell fixed upon a tree or timber, which rang continu-

ally, being moved by the sea, giving notice to the sailors of the danger. This bell or clock was put there and maintained by the Abbot of Aberbrothock, and being taken down by a sea-pirate, a year thereafter he perished upon the same rock, with ship and goods, in the righteous judgment of God."

The Incheape Rock is better known as the Bell Rock, and lies due east of the mouth of the Firth of Tay. Stevenson built a lighthouse on the island in 1811. It is a dangerous spot, as it is almost covered at spring tides and the water surrounding it is very deep.

PAGE 78 - **Sign or sound.** There were no breakers.

**Aberbrothock.** Now Arbroath, on the coast a little north of the Firth of Tay.

**Joyance.** An old form of joyousness.

PAGE 79 - **Scoured the seas.** In search of plunder.

PAGE 80 - **Drift along.** The suggestion is that some supernatural power was moving the vessel.

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### THE BIRD OF THE MORNING

This selection is taken from Chapter I of *In Nesting Time* (Houghton) one of the earliest of Mrs. Miller's delightful bird-books. The studies in these books are not technical, but are designed to interest children in what they can themselves see, and to show them that there is a world of interest in what lies around them. An excellent companion piece to the extract in the text is found in *True Bird Stories* by the same author (Houghton). See also Lucy Larcom's poem *Sir Robin* published in Book VI of *Brooks's Readers* (American Book Co.).

The male robin is described as follows: "Above olive-gray; head black; wings dark brown; tail black with white spot on two outer quills; entire breast brick-red; throat streaked with black and white; white eyelids; bill yellow, dusky at tip; feet dark; the female bird is paler throughout." Mabel Osgood Wright in *Birdcraft* (Macmillan) says: "The robin has two radical defects that detract from the pleasure of his society. He is extremely and unnecessarily noisy in his cries of alarm when anyone approaches his nest, not only in this way calling attention to its location, but setting the entire bird colony in an uproar. His other fault is untidiness and general disorder in nest-building. If robins build about a porch or in an arbor, they invariably make a litter. In the choice of a nesting location they are often extremely stupid. The nest being a combination of clay and sticks, it is a rather bulky and weighty affair, yet the birds frequently build it in a spot so exposed that a summer shower will reduce it to a pulp; or on so slender a branch that the weight of the growing young causes it to tip over." See also *Gray Lady and the Birds* by Mabel Osgood Wright (Macmillan), *Wake-Robin* by John Burroughs (Houghton), and *Birds Through the Year* by Albert Field Gilmore (American Book Co.). An excellent picture of the robin is given in *Our Common Birds and How to Know Them* by John B. Grant (Scribner).

Professor T. N. Willing of the University of Saskatchewan says: "The robin most commonly seen in western Canada is similar to the eastern bird in appearance and habits, but there is also in the Swift Current and Cypress Hills districts the western robin, which has no white tips to the tail feathers and the male lacks black spots on the back."

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### THE FOUR-LEAVED SHAMROCK

The shamrock has always been a favorite flower with the poets of Ireland. Charles M. Skinner in *Myths and Legends of Flowers, Trees, Fruits and Plants* (Lippincott) says: "The religious association of the shamrock, and its adoption as the emblem of Ireland, is due to an inspiration of the pioneer of Christianity in that country. After his landing St. Patrick found his pagan subjects in deep trouble over the Trinity. Preach and argue as he might he could not prevail on them to accept its possibility till, looking down on the earth, in the course of one of his homilies, he chanced to spy the little divided leaf of the shamrock. It exemplified his point to a nicety. Stooping, he plucked it and showed how, though a leaf, it was yet three leaves in one. After the Irish accepted Christianity, they used the shamrock as their sign, the three leaves typifying, in their formulary, the national virtues of love, heroism and wit. The leaf was already in general use as a defence against witchcraft in St. Patrick's time. It was the power of the shamrock, indeed, over poisonous and maleficent things, that enabled the saint to drive the snakes from Ireland, for he had only to hold it towards them to see them go scuttling into the sea." It is interesting to note that "shamrock" is derived from two Irish words *sea-mar*, three-leaved and *og*, small. A four-leaved shamrock was always looked upon as a "fairy-flower," and as such would be a panacea for all ills. It is so regarded in the poem in the text.

PAGE 84 - **Magic mite.** Even although small it has a magic power.

PAGE 85 - **Faithful dove.** See *Genesis* VIII. 7-16.

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### KING HACON'S LAST BATTLE

This poem is taken from Letter XII in *Letters from High Latitudes* published in 1856. After describing a striking incident in Norse history Lord Dufferin goes on to say: "Another picture, and a sadder story, but the scene is now a wide dun moor, on the slope of a seaward hill; the autumn evening is closing in, but a shadow darker than that of evening broods over the desolate plain—the shadow of *Death*. Groups of armed men, with stern sorrow in their looks, are standing round a rude couch hastily formed of fir branches. An old man lies there dying. His ear is dulled even to the shout of victory; the mists



of an endless night are gathering in his eyes; but there is passion yet on the quivering lip, and triumph on the high-resolved brow; and the gesture of his hand has kingly power still. Let me tell his saga like the bards of that old time." The poem in the text follows.

In order to appreciate the spirit of this poem one should have some idea of the world to come as pictured by the Norse warrior. When he *met his death in battle* his spirit was at once conducted to Asgard, where dwelt Odin with the great gods and goddesses, who paid him honor as their chief and ruler. See page 290. Here among other magnificent palaces was Valhalla, the hall of the chosen slain. This palace had 540 doors, each wide enough to allow the passage of 800 warriors abreast. Above the principal gate were a boar's head and an eagle, whose glance looked all over the world. The walls were fashioned of glistening spears, so highly polished that they furnished the hall with light. The roof was made of golden shields, and the benches were decorated with fine armor. Here, at long tables, were seated the chosen warriors, waited upon at their feasting by the Valkyries, the maidens who on the day of battle ranged the field in search of the most valiant warriors whom they might choose to honor by carrying them away from earth to Asgard. All night long the warriors feasted on flesh cut from the boar Schrimir, whose life was daily renewed, and drank mead furnished by the she-goat Heidrun, the supply of which was inexhaustible. In the morning they rose from the feast, donned their armor, and indulged in fierce combats until the coming of the night. Then their wounds were miraculously healed, and once more they sat down to the feast, and the next morning the fighting was resumed, so that the warriors might be ready for the fatal day when they would be called upon to defend the gods against their bitter enemies.

A full account of Valhalla and the Valkyries is given in *Myths of Northern Lands* by H. A. Guerber (American Book Co.). See also *Gods and Heroes of the North* by Alice Zimmern (Longmans). *The Sea-King's Burial* by Charles Mackay printed in *Stories from the Life of King Alfred* by Charles A. Milford in *Bright Story Readers* (Macmillan) and *The Valkyriur Song* by Mrs. Hemans printed in Part III of the *High School Poetry Book*, edited by John C. Saul in *Literature Series* (Macmillan) are poems which may be read in this connection.

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### MR. PICKWICK ON THE ICE

This selection, slightly abridged from the original, is taken from Chapter II, Part II of *The Posthumous Papers of the Pickwick Club* first published in complete form in 1837. Mr. Pickwick, his three friends and his servant Sam Weller, Mr. Benjamin Allen and his sister Arabella, and Mr. Bob Sawyer were spending Christmas with Mr. Wardle at Manor Farm. The party attended the parish church on Christmas morning, and after luncheon proceeded to enjoy themselves on the ice. The incident related in the text is complete in itself.

*The Pickwick Papers*, as the book is generally called, is a series of sketches relating to Mr. Pickwick and the members of the Pickwick Club. It is an almost perfect specimen of the strictly English quality of fun. Richard Grant White

says: "Humor was Mr. Dickens's great distinctive trait; and for humor, pure and simple, he produced in all his life nothing quite equal to *Pickwick*—nothing so sustained, so varied, so unrestrained." See *The Dickens Dictionary* by Gilbert A. Pierce (Houghton).

PAGE 89 – **The fat boy.** Joe, a servant of Mr. Wardle's, "a youth of astonishing obesity and voracity, who has a way of going to sleep on the slightest provocation, and in all sorts of places and attitudes."

PAGE 92 – **Great anxiety.** Mr. Benjamin Allen and Mr. Bob Sawyer were medical students.

PAGE 97 – **Emily.** Emily Wardle, one of the daughters of Mr. Wardle.

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### DICKENS IN CAMP

This poem was written in memory of Charles Dickens and was published in July, 1870, in *The Overland Monthly*, San Francisco. Dickens had died on June 9th, but Bret Harte, who was absent in Santa Barbara, had not heard of the death of the great novelist, until he saw the report in a local newspaper. Shutting himself up in his room he composed the poem in two hours, and immediately sent it to San Francisco for publication in *The Overland Monthly*, of which he was editor, and the issue of which was delayed for two days to receive the poem. It is a curious coincidence that on his return to San Francisco Bret Harte found waiting him a letter from Dickens complimenting him upon his story *The Luck of Roaring Camp*, which had been published in London a short time before.

The story of the poem is told in *The Ontario Public School Manuals: Literature* as follows: "In a cañon of the Sierras, a group of rough miners were gathered about a camp-fire. Around them stood the stately pines, above which the moon was slowly rising; below, at the bottom of the cañon, a river sang, as it threaded its way among the boulders; and, far in the distance, the mountains reared their snow-covered summits to the evening sky. The flickering camp-fire played strange tricks upon those gathered round it, for it gave to the care-worn faces and bent forms of the miners the appearance of freshness and health. One of the miners, a mere youth, opened his pack, drew therefrom a copy of Dickens's *Old Curiosity Shop*, and began to read aloud. At once, all other occupations were suspended, and everybody drew near to listen to the story. The whole camp yielded itself to the fascination of the tale, and in its absorbing interest they forgot themselves and their surroundings, their ills, their hardships, and their cares. One might almost fancy that the very pines and cedars became silent, and that the fir trees drew closer to hear the story of 'Little Nell.' Dickens, the 'Master,' has gone, but, among the many tributes that are paid to his power as a writer, let this little tale of the Western mining camp be added to illustrate the universal nature of his influence."

PAGE 98 – **Above the pines.** The scene of the poem is laid in a rude mining-camp in the Sierras.

**Minarets.** Slender, lofty towers.

**Fierce race for wealth.** The famous California gold rush took place in 1849. *Old Curiosity Shop* was published in 1841-42 and Dickens visited America in the latter year.

**Anew.** It had been read and read again.

**The Master.** Charles Dickens. *See page 318.*

**Little Nell.** The heroine of *Old Curiosity Shop*. *See Ten Girls from Dickens* by Kate Dickinson Sweetster (Duffield).

**PAGE 99 – The reader.** It is generally taken for granted that the incident related was a personal experience and that the reader was Bret Harte himself.

**A silence.** The softening and humanizing influence of the great master is the characteristic on which the poet lays stress.

**Lost their way.** Some of the finest incidents in the novel grow out of Little Nell and her grandfather having lost their way on the journey from London.

**He who wrought.** Dickens died on June 9th, 1870, at Gadshill Place, his residence near Rochester, in Kent.

**One tale.** The camp is dispersed and Dickens is dead.

**Fragrant story.** Both the fragrance of the woods that surrounded the camp and the odors from the Kentish hop-vines seem to be a kind of incense to the memory of the dead Master.

**Pensive glory.** Derived from the memory of the great one who has gone.

**Oak and holly and laurel.** The oak as the emblem of England, the holly as emblematic of the Christmas season that Dickens loved so well, and the laurel to signify his mastery of his art.

**Too presumptuous.** It is but a simple offering among other and greater tributes, but perhaps it may not be considered presumption to present it.

**Spray of Western pine.** The present poem sent from the far West.

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### HOME THEY BROUGHT HER WARRIOR

This poem occurs between the 5th and 6th Cantos of *The Princess: A Medley* published in its original form in 1847. All the songs inserted between the Cantos bear a relationship to the poem as a whole, but all may be read and understood quite independently. In this connection, however, S. E. Dawson says: "This song relates to the influence of the child on women; for the life of a woman is not all sunshine, and the gift of tears is too often her only solace. Leadens despair settles on the heart of the desolate wife. The light of love is gone from her life. A maiden with the inexperience of youth lifts the face-cloth from the face of the loved one, but the fountain of tears still refuses to flow; then

‘Rose a nurse of ninety years,  
Set his child upon her knee;  
Like summer tempest came her tears,  
Sweet my child I live for thee.’



How powerfully the influence of childhood redeems from despair the desert-places of the heart, and supports the lonely mother in her sad life-work!"

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### THE LOCKSMITH OF THE GOLDEN KEY

This selection is taken from Chapter XLI of *Barnaby Rudge* published in 1841. It describes the workshop of Gabriel Varden, one of the leading characters in the story. The sketch, however, may be read entirely independently of the story of the novel. In the text there are some omissions from the original and the arrangement and the paragraphing are changed. See *The Dickens Dictionary* by Gilbert A. Pierce (Houghton).

PAGE 101 - **Hawkers.** Street pedlars.

**Still small voice.** See *I Kings* XIX. 11-12.

**Splenetic.** In a bad temper.

PAGE 102 - **Churlish.** One that refused to open to the key.

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### TUBAL CAIN

The *Dictionary of National Biography* says: "In 1848 Mackay entered the editorial office of the *Illustrated London News* and became editor of the paper in 1852. At the suggestion of Herbert Ingram, the proprietor, Mackay began in December, 1851, the issue of a series of musical supplements, each containing an original song by Mackay, adapted to an ancient English melody which was specially arranged by Sir Henry Bishop. Bishop's death in 1855 interrupted the scheme; but eighty lyrics of a projected hundred were thereupon published under the title of *Songs by Charles Mackay*. Reissued in a popular form in 1856 as *Songs for Music*, the publisher could say with perfect truth: 'Many of the songs included in this collection have been said and sung in every part of the world where the English language is spoken.' " Among these lyrics was *Tubal Cain*. The poem is based on *Genesis* IV. 22: "And Lillah, she also bare Tubal Cain, an instructor of every artificer in brass and iron." *There's a Good Time Coming* by the same author, published in Book IV of *New Literary Readers* (Macmillan), has much the same thought.

The first part of *Tubal Cain* deals with the triumphs of war and consequent misery, the second with the victories of peace and the happiness that flows from them. At the same time war may have its uses, and the sword will be always ready to draw, but only in support of a righteous cause. As a commentary on the poem, two pictures painted by Sir Edwin Landseer may prove useful. These are entitled *Peace* and *War* and are reproduced with descriptive letter-press in *Landseer* by Estelle M. Hurl in *Riverside Art Series* (Houghton). No better way can be found to enforce the lesson of the poem

than by a study of these two pictures. See also *Discourses on War* by William Ellery Channing (Ginn).

PAGE 103. **Scarlet showers.** See *The Village Blacksmith* on page 179 of the *Third Reader*.

**Wrought.** Worked.

**Crown of his desire.** The greatest gift in life.

PAGE 104. **Carnage blind.** Unreasoning bloodshed. Charles Dickens in *A Child's History of England* (American Book Co.) has an admirable paragraph on this very point. After describing the sanguinary battle of Agincourt he goes on to say: "War is a dreadful thing; and it is appalling to know how the English were obliged, next morning, to kill those prisoners mortally wounded who yet writhed in agony upon the ground; how the dead upon the French side were stripped by their own countrymen and countrywomen, and afterwards buried in great pits; how the dead upon the English side were piled up in a great barn, and how their bodies and the barn were all burned together. It is in such things, and in many more much too horrible to relate, that the real desolation and wickedness of war consist. Nothing can make war otherwise than horrible. But the dark side of it was little thought of, and soon forgotten; and it cast no shade of trouble on the English people, except on those who had lost friends or relations in the fight. They welcomed their king home with shouts of rejoicing, and plunged into the water to bear him ashore on their shoulders, and flocked out in crowds to welcome him in every town through which he passed, and hung rich carpets and tapestries out of the windows, and strewed the streets with flowers, and made the fountains run with wine, as the great field of Agincourt had run with blood."

PAGE 105 - **Willing lands.** Ready and anxious to yield their produce.

**Forget the sword.** Neglect its use when it is necessary to use it. Tennyson has a similar thought in the *Epilogue to The Charge of the Heavy Brigade*:

"But since our mortal shadow, Ill,  
To waste this world began—  
Perchance from some abuse of Will  
In worlds before the man  
Involving ours—he needs must fight  
To make true peace his own,  
He needs must combat might with might,  
Or Might would rule alone."

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### THE BUGLE SONG

This poem occurs between the 3rd and 4th Cantos of *The Princess: A Medley* published in its original form in 1847; the intercalary lyrics were added subsequently. It may be treated entirely independently of the longer poem of which it forms a part. Tennyson says: "The poem was written after hearing the echoes at Killarney in 1848. When I was there I heard a bugle blown beneath

the 'Eagle's Nest' and eight distinct echoes." Anne Thackeray Ritchie in *Records of Tennyson, Ruskin, and Browning* (Macmillan) furnishes an interesting comment in this connection: "Here is a reminiscence of Tennyson's about the echo at Killarney, where he said to the boatman, 'When I last was here I heard eight echoes, and now I only hear one.' To which the man, who had heard people quoting the bugle song, replied, 'Why you must be the gentleman that brought all the money to the place.'"

Aubrey de Vere in *Alfred Lord Tennyson: A Memoir* by Hallam Tennyson (Macmillan) gives a graphic description of Tennyson's visit to Ireland in 1848: "Afterwards Tennyson visited Killarney, but remained there only a few days; yet that visit bequeathed a memorial. The echoes of the bugle at Killarney on that loveliest of lakes inspired the song introduced into the second edition of his 'Princess,' beginning

"The splendour falls on castle walls."

It is but due to Killarney that *both* the parents of that lyric should be remembered in connection with 'that fair child between them born'; and through that song Killarney will be recalled to the memory of many who have seen yet half forgotten it. When they read those stanzas, and yet more when they hear them fittingly sung, they will see again, as in a dream, the reach of its violet-coloured waters where they reflect the 'Purple Mountain,' the 'Elfland' of its Black Valley, 'Croom-a-doof,' the silver river that winds and flashes through wood and rock, connecting the mystic 'Upper Lake' and the beetling rock of the 'Eagle's Nest' with the two larger and sunnier but not lovelier lakes. Before them again will rise Dinis Island, with its embowered coves and their golden sands, the mountain gardens of Glenna haunted by murmurs of the cascade, not distant, but shrouded by the primeval oak woods. They will look again on that island, majestic at once and mournful, Inisfallen, its gray-stemmed and solemn groves, its undulating lawns, which embosom the ruins of that Abbey, the shelter from century to century of Ireland's Annalists. They will muse again in the yew-roofed cloister of Muckross, and glide once more by its caverned and fantastic rocks, and promontories fringed by arbutus brakes, with their dark yet shining leaves, their scarlet berries and their waxen flowers. Whatever is fairest in other lakes they will see here combined, as if Nature had amused herself by publishing a volume of poetic selections from all her works. As the vision fades, their eyes will rest long on the far mountains that girdle all that beauty, mountains here and there dark with those yew forests through which the wild deer of old escaped from the stag-hounds of MacCarthyismore. It is marvellous that so many of the chief characteristics of Killarney should have found place in a poem so short." See *Killarney* by Mary Gorges in *Beautiful Ireland* series (Macmillan) and *Ireland* by Katharine Tynan in *Peeps at Many Lands* series (Macmillan).

**PAGE 105 - Castle walls.** Ross Castle stands on the shores of Lake Killarney.  
**Long light shakes.** The path of light from the setting sun broken by the waves.

**Scar.** A steep bank.

**The horns of Elfland.** P. M. Wallace says: "From their peculiar character,



faint yet clear, derived from no visible source, and as transitory as unsubstantial, echoes not unnaturally suggest the idea of fairy agency."

PAGE 106 - **Grow.** S. E. Dawson says: "The theme of the poem is a sharp antithesis, arising out of a surface analogy between the echoes of a bugle on a mountain lake, and the influences of soul upon soul through growing distances of time. The stress of meaning is on the word *grow*. The song is evidently one of married love, and the growing echoes reverberate from generation to generation, from grandparent to parent and grandchild."

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### LEIF ERICSSON

This selection is taken from Chapter VI of *The Iron Star and What It Saw on its Journey through the Ages* published in 1899. The book relates the story of a piece of iron that fell from the skies, and the various forms that it was welded into and the uses to which it was put through the ages. It is an attempt, very well carried out, to link myth with history. The book should be in every school library.

Ulf the Silent had been a slave, but when he succeeded in welding the meteoric iron into a marvellous suit of mail he was given his freedom and adopted by Sigurd, the head of the village. He was presented with the armor he had made, and was then sent forth in a longship to make a name for himself. On the way he met Leif Ericsson in the manner related in the text, and, after a visit to Greenland, accompanied him to America.

The story in the text is concerned with early Icelandic or Norwegian settlement in Greenland and along the eastern coast of North America. It is difficult to form any connected narrative of the various stories found in the early northern literature. It appears that Eric Rauda, or Eric the Red, fled from Norway on account of a murder he had committed and took refuge in Iceland. He was rather of a quarrelsome disposition and was banished from that country also. Later he returned with the tidings that he had spent three years in a new land across the sea, which he had named Greenland. In 985 he went again to Greenland with 35 ships, but only 14 of them reached land. From this time settlement proceeded fairly rapidly. In 999 Leif Ericsson, a son of Eric the Red, went to Norway, was converted to Christianity and sailed for Greenland, taking with him a priest to preach the new gospel to the settlers. In the next year, with 35 companions, he sailed southwards from Greenland, in search of a land rumored to have been found 14 years before by an Icelandic, who had been driven out of his course by stormy weather. During this voyage he is said to have landed four times on the east coast of the North American continent, and to have named three districts, *Helluland*, on account of the stones; *Markland*, on account of the wood, and *Vinland*, because he found grapes growing there. He is also said to have passed the winter somewhere on the east coast and to have sent out exploring parties. It is impossible to identify these localities, although Vinland is supposed to be in the vicinity of Boston, but it is altogether probable that Norsemen from Greenland set foot on the eastern coast many hundreds of years before Columbus made his first voyage.

A good account of the early explorations of the Norsemen is given in *From the Old World to the New* by Marguerite Stockman Dickson (Macmillan), in *Heroes of the Middle Ages* by Eva March Tappan (Harrap), in *Explorers and Founders of America* by Anna Elizabeth Foote and Avery Warner Skinner (American Book Co.), and in *Historical Tales: American* by Charles Morris (Lippincott). A description of the Norsemen, their appearance, dress, ships, etc., is found in Chapter I of *The Story of the Normans* by Sarah Orne Jewett (Methuen).

PAGE 106 – **A swift longship.** A good illustration of a Norse vessel is found in Marguerite Stockman Dickson's *From the Old World to the New*.

**Silver flame.** Ulf was clothed in the bright steel armor he had himself made. See *Introduction*.

PAGE 107 – **Famous poems.** There is a whole literature in the early Norse and Icelandic Sagas, or heroic poems. See *Iceland* by Mrs. Disney Smith in *Peeps at Many Lands* series (Macmillan).

PAGE 109 – **Jarl.** The head of a village in which resided a numerous band of warriors. The word means "ruler" or "chief." It is naturalized in English as "earl."

PAGE 110 – **Dwarfs.** The dwarfs, or elves, are celebrated in the Norse Sagas as being skilled in the making of armor. It was only for those whom they specially liked that they would provide arms. See page 76.

PAGE 112 – **Brave figure in bronze.** The statue of Leif Eriessson by Anne Whitney stands in Commonwealth Avenue, Boston, several blocks from the Public Gardens. The illustration in the text is a reproduction of the figure. "The statue represents the Norse-Icelandic discoverer of America as a man of physical beauty and vigor, in the costume of the ancient Scandinavian warrior." See chapter entitled "Leif the Lucky" in *Trading and Exploring* by Agnes Vinton Luther (American Book Co.).

## THE LOSS OF THE *BIRKENHEAD*

This poem was published in 1866 in *The Return of the Guards and Other Poems*. As originally printed it contained two additional stanzas:

"If that day's work no clasp or medal mark;  
If each proud heart no cross of bronze may press,  
Nor cannon thunder loud from Tower or Park,  
This feel we none the less:—

"That those whom God's high grace there saved from ill,  
Those also left His martyrs in the bay,  
Though not by siege, though not in battle, still  
Full well had earned their pay."

It would be well to read this selection along with *The Charge of the Light Brigade*. Both poems deal with the discipline and courage of the British soldier, but shown under circumstances entirely different. See page 211. A

few lines from Sir Henry Yule's *The Loss of the Birkenhead* well illustrates this difference:

“Not with the cheer of battle in the throat,  
Or cannon-glare and din to stir their blood,  
But, roused from dreams of home to find their boat  
Fast sinking, mustered on the deck they stood,  
Biding God's pleasure and their chief's command.  
Calm was the sea, but not less calm that band  
Close-ranged upon the poop, with bated breath  
But flinching not though eye to eye with Death!”

The troopship *Birkenhead* was on her way to the Cape of Good Hope, when she struck on an uncharted rock off Simon's Bay on the night of February 27th, 1852. There were on board about 630 persons, 132 being her own crew, the remainder detachments from the 12th, 74th and 91st Regiments, and the wives and children of the soldiers. The officers and men immediately hurried on deck and were formed up by Colonel Seton, the officer in command. The men were told off to various duties, the steadiest discipline being maintained. The women and children were sent off first, and then the ship began to break up. The commander of the *Birkenhead*, Captain Salmond, who had acted coolly and heroically throughout, called on the men to jump overboard and save themselves; but the soldiers, rather than endanger the safety of the women and children in the boats, remained in their ranks and went down with the ship. The distance was not far from shore, less than two miles, but the water was infested with sharks and the surf was heavy. Some were picked up by the boats, a few drifted or swam ashore, but the greater number were lost. Out of all those on board only 192 were saved.

A graphic description of the loss of the vessel is given in *Survivors' Tales of Great Events* retold by Walter Wood (Cassell). The teller of the story, Corporal Smith of the 12th Foot, survived the wreck after being in the water for eighteen hours, and relates his terrible experiences in a simple, manly fashion that impresses on the reader the splendid heroism displayed by the soldiers in the hour of trial. See also *A Book of Golden Deeds* by Charlotte Mary Yonge (Macmillan). *The Loss of the Birkenhead* by Sir Henry Yule in *Poetry of Empire* edited by John and Jean Lang (Jack) and *The Birkenhead* by John A. Goodchild in *Ballads of the Brave* edited by Frederick Langbridge (Methuen) may with advantage be read in class.

PAGE 113—**Sun went down.** The ship struck at 2 o'clock in the morning, not at sunset.

**Without hope.** From the very first all knew that the ship was doomed.

**Fierce fish.** The sharks. Corporal Smith says in his narrative: “What is that strange object which is moving stealthily and swiftly through the water near me? It disappears suddenly, and I know that it is a fin of a shark, which has turned on his back for his savage and always sure attack. There is a piercing cry, and a tinging red of the sea—and the number of survivors is lessened. Time after time that awful drama is played, and the senses are dulled until even such a death is robbed of terror.”

PAGE 114—**All to the boats.** See Introduction.

**Like stars.** Honorable decorations won by distinguished bravery.

**Joint-heirs.** See *Romans VIII.* 16-17.



## THE BURIAL OF SIR JOHN MOORE

This poem was written while the author was still a student at Trinity College, Dublin, and was first published in the *Newry Telegraph*, an Irish paper, in 1817. J. H. Fowler says: "The poem is one that goes straight to the heart, even of those who care little for poetry in general. It expresses with perfect sincerity and directness a pathos that all can feel. Without any seeking after picturesque phrases, or straining after rhetorical effect, it sets the scene before us with wonderful vividness—the hurried march, the hasty digging of the grave, the dim light of moon and lantern, the simple nobility of the dead, the anguish of the last farewell. It is a model of grief ennobled by manly reticence."

Sir John Moore was born at Glasgow on November 13th, 1761. In 1776 he entered the army and two years later was ordered to Nova Scotia, where he remained until the close of the American Revolutionary War in 1783. In 1790 he became a lieutenant-colonel. For the next few years he saw much active service and in 1800 accompanied Sir Ralph Abercromby to Egypt, where he distinguished himself at Aboukir. In 1808 he held command in Sweden, and on his return was sent to the Spanish peninsula. In the same year he was given the chief command, and for the first time had a chance to display his great military talents. He was killed at Corunna January 16th, 1809, after conducting one of the most daring advances and skilful retreats in military history. Sir William Napier in *History of the War in the Peninsula* says: "Thus ended the career of Sir John Moore, a man whose uncommon capacity was sustained by the purest virtue, and governed by a disinterested patriotism, more in keeping with the primitive than with the luxurious age of a great nation. His tall, graceful person, his dark, searching eyes, his strongly defined forehead, and singularly expressive mouth, indicated a noble disposition and a refined feeling, while the lofty sentiments of honor habitual to his mind, being adorned by a playful wit, gave him in conversation an ascendancy that he always preserved by the decisive vigor of his actions. Confiding in the strength of his genius, he disregarded the clamors of presumptuous ignorance, and conducted his long and arduous retreat with sagacity, intelligence, and fortitude; no insult disturbed, no falsehood deceived him; no remonstrance shook his determination; fortune frowned without subduing his constancy; death struck, but the spirit of the man remained unbroken when his shattered body scarcely afforded it a habitation." See *Heroes of England* by J. G. Edgar in *Everyman's Library* (Dent) and *Heroes of the British Army* by L. Valentine (Warne).

In 1808 Napoleon made up his mind to subdue the kingdom of Spain. With an army of more than 300,000 men, including 40,000 cavalry, he invaded the peninsula, defeated the Spaniards in three pitched battles, captured Madrid, and was preparing to march on Lisbon with the object of driving the British from Portugal. Sir John Moore, who was in command of the British forces, conceived the daring scheme of preventing Napoleon's march by striking at his line of communication with France. With a small force of about 26,000 men

he struck inland, confident that he could delay Napoleon sufficiently to give Spain time to recover from her defeats. As soon as Napoleon heard of Moore's plan, he at once swung his army round and marched himself to crush the rash Scotsman. "Moore," he said, "is the only general now fit to contend with me; I shall advance against him in person." Moore had accomplished his object, and he had now only to withdraw his troops in safety. But Napoleon, with that amazing rapidity which characterized all his movements, was close behind with 70,000 infantry and 10,000 cavalry. Still Moore retreated, with Napoleon pressing him closely and all but catching up with him. But just at this critical moment the Emperor was forced to return to France, leaving Marshal Soult in command. It was the depth of winter and the retreat was continued under frightful difficulties. But at last the long journey—over 500 miles—was ended and Corunna was reached. But the transports which had been ordered to meet the army had not arrived, and Moore was forced to turn and face his enemy. The battle was fought with consummate skill and resulted in a victory for the British. Moore himself was struck by a cannon ball at the moment of triumph. He died shortly after and was buried by his staff in a grave in the citadel of Corunna. An excellent drawing of the last scene in the life of Moore is found in *British Battles* (Letts).

An appreciative and graphic description of Moore's retreat and the battle of Corunna is given in *Fights for the Flag* by W. H. Fitchett (Bell). See also *The Struggle for Sea Power* by M. B. Synge in *The Story of the World* series (Blackwood), *Stories of Other Lands* by James Johonnot (American Book Co.), and *Sir Charles Napier* by Sir William F. Butler in *English Men of Action* series (Macmillan). Francis Turner Palgrave's *The Death of Sir John Moore* in *Ballads of the Brave* edited by Frederick Langbridge (Methuen) describes in verse the death of the general.

**PAGE 115 – We hurried.** While Moore was engaging Soult, the delayed transports had arrived. John Hope, afterwards Earl of Hopetoun, who succeeded to the command, judged it best to embark while there was yet time, before Soult could bring up his reserve forces and again engage in battle. It was necessary to bury the general hurriedly while the army was embarking.

**Darkly.** Secretly.

**Taking his rest.** As if he were asleep wrapped in his military cloak.

**Of the morrow.** The sense of loss would be keener.

**Tread o'er his head.** The Spanish commander, soon after the battle, raised over the grave a temporary monument, which was later made permanent by the British government. A beautifully laid-out pleasure ground now surrounds the monument.

**Lightly they'll talk.** Perhaps referring to the ignorant and unjust criticism of Moore's conduct of the campaign, which broke out when the news reached England. Parliament, however, did justice to his memory by ordering a monument to be erected in St. Paul's Cathedral, London.

**PAGE 116 – Sullenly firing.** Just at the moment that Moore was being buried the French guns on the heights again began firing on the harbor.

**We laid him down.** Contrast this scene with the description of the funeral of a warrior as given in *The Burial of Moses* on page 213 of the *Fourth Reader*. Compare also *Ode to the Brave* on page 415 of the same book.

**With his glory.** George Borrow says: "In the Spanish imagination strange legends gather around that lonely tomb. The peasants speak of it with awe. A great soldier of foreign speech and blood lies there. Great treasures, they whisper, were buried in it! Strange demons keep watch over it!"

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### THE SECOND VOYAGE OF SINBAD

This selection is taken from *The Arabian Nights' Entertainment*. A note on the book is found on page 162. Sinbad made in all seven voyages, on each meeting with some marvellous adventures. The ground-work of the tales is historic, but the incidents are purely imaginary. See *Sinbad the Sailor* edited by Alfonzo Gardiner in *Bright Story Readers* (Macmillan).

**PAGE 116 - Bagdad.** A city of Asiatic Turkey on both banks of the river Tigris. It was for many centuries the great commercial centre for all the surrounding countries.

**PAGE 118 - Roc.** A fabulous bird frequently met with in Arabian mythology. Sinbad has a remarkable adventure with a pair of rocs during his fifth voyage.

**PAGE 121 - Bussorah.** A city of Asiatic Turkey on the Shat-el-Arab River, about 60 miles from the Persian Gulf and 270 miles from Bagdad. It was formerly of great commercial importance. The modern name is Basra.

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### THE DAFFODILS

This poem was written in 1804 and published three years later in the series *Moods of my own Mind*. Dorothy Wordsworth, the sister of the poet, in her *Journal* says: "When we were in the woods beyond Gowbarrow Park, we saw a few daffodils close to the water side. As we went along there were more, and yet more; and, at last, under the boughs of the trees, we saw that there was a long belt of them along the shore, about the breadth of a country turnpike road. I never saw daffodils so beautiful. They grew among the mossy stones, about and above them; some rested their heads upon these stones, as on a pillow for weariness; and the rest tossed and reeled and danced, and seemed as if they verily laughed with the wind that blew upon them over the lake. They looked so gay, ever glancing, ever changing." The place of the poem is Gowbarrow Park, Ullswater, where the daffodils were seen on April 15th, 1802.

The Manual to *The Ontario Readers* says: "In this poem Wordsworth expresses the solace and joy he everywhere feels in the close companionship and communion with Nature. This joy he feels not only in the presence of natural objects, but even with greater intensity when they arise in memory, clothed with the enlivening hues of the imagination: for then they are no longer apart from him, but become identified with his own spirit in which they are reincarnated.



The poet's love of nature is something higher than a perception of its beauty. It is the spiritual quality of nature which attracts him; its expression namely, of the gladness and essential harmony of all created things." To this may be added the comment of R. H. Hutton: "It will be observed at once that in *The Daffodils* there is no attempt to explain the delight which the gay spectacle raised in the poet's heart. He exults in the spectacle itself, and reproduces it continually as the wind blows in *The Daffodils*, with a sort of physical rapture. The enjoyment of the poem lies in the intensity of the feeling which it somehow indicates without expressing, of which it merely hints the force by its eager and springy movement."

The daffodil is one of the loveliest of the spring flowers and grows in abundance in the meadows and pastures of England. C. E. Smith says: "The flowers grow singly on tall stalks. Each daffodil is enclosed in a light brown sheath, which stands erect. But when the growing flowers have burst this covering, they droop their heads. Each flower has a short yellow tube, divided about half way down into six points. These points do not fold back, they enclose a long yellow trumpet, which is beautifully scalloped around the mouth. Inside this trumpet are six stamens with large yellow heads, and the slender stalks of these stamens cling to the sides of the yellow trumpet. There is also a short pillar rising from the fat, green seed-vessel, which you can see outside the colored petals, below the yellow tube." See colored plate in *Flowers Shown to the Children* by Janet Harvey Kelman (Jack) and in *Nature Knowledge Readers: Intermediate* by Vincent T. Murché (Macmillan). See also *Our Garden Flowers* by Harriet L. Keeler (Scribner).

The name daffodil is the English form of the Greek "asphodel," the peculiar plant of the dead. The meadows of Hades, the world after death, were supposed to be covered with this flower.

**PAGE 122 - Lonely.** His human loneliness is broken in upon by a crowd of natural objects. He is no longer alone, as he has the companionship of nature.

**All at once.** Edward Dowden says: "The sense of the 'joyous company' is enhanced by the preceding solitude, and the unity of the joyous impression depends partly on the completeness and suddenness of the surprise."

**Crowd, host.** The second word intensifies the thought.

**Milky way.** The galaxy. The broad band of light composed of innumerable stars that stretches across the sky.

**A bay.** Ullswater in the north of England.

**Vacant.** Idle, unoccupied.

**They flash.** This line and the next were written by the poet's wife. Wordsworth considered them to be the two best lines in the poem. "Upon someone remarking that *The Daffodils* was 'a fine morsel for the reviewers,' Wordsworth observed that 'there were *two lines* in that little poem which, if thoroughly felt, would annihilate nine-tenths of the reviews of the kingdom, as they would find no readers.'" See, also, Wordsworth's *Tintern Abbey*, especially lines 139-142.

**Inward eye.** "The 'mind's eye,' which sees in imagination what memory recalls, and brings 'bliss' to the poet's lonely meditations."

## THE HARP THAT ONCE THROUGH TARA'S HALLS

This poem is one of the *Irish Melodies* published at intervals between 1808 and 1834. See page 170. The music of the song is found in Book II of *King Edward Music Readers* edited by Laurence H. J. Minchin (Macmillan).

Thereon Brown and Hezekiah Butterworth in *The Story of the Hymns and Tunes* (American Tract Society) say: "Tara was the ancient home of the Irish kings. King Dermid, who had apostatized from the faith of St. Patrick and his followers, in 554 violated the Christian right of sanctuary by taking an escaped prisoner from the altar of refuge in Temple Ruadan (Tipperary) and putting him to death. The patron priest and his clergy marched to Tara and solemnly pronounced a curse upon the King. Not long afterwards Dermid was assassinated, and superstition shunned the place 'as a castle under ban'. The last human resident of Tara's Hall was the King's bard, who lingered there, forsaken and ostracized, till he starved to death. Years later one daring visitor found his skeleton and his broken harp. Moore utilized this story of tragic pathos as a figure in his song for 'fallen Erin' lamenting her lost royalty—under a curse that had lasted thirteen hundred years."

The theme of the song is the decadence of poetry in Ireland, consequent upon the suppression of the national spirit and the degradation of the country. The royal stronghold of Tara is now in ruins. The harp, typical of the spirit of Irish poetry, hangs with broken chords on the walls of the deserted banquet-hall. In the silence of the night its remaining chords break one by one, as the hearts of loyal Irishmen break when they think of the depths into which their country has fallen. See *Stories of Famous Songs* by S. J. Adair Fitz-Gerald (Nimmo). "The exquisite sadness of its music and its text is strangely captivating, and its untold story beckons from its lines."

PAGE 123 – **Tara's halls.** The famous old stronghold of Tara surmounted a hill of the same name in Meath County. The ancient Irish name of Tara was "Teamhair." See *An Elementary Historical Geography of the British Isles* by M. S. Elliott (Macmillan).

**Soul of music.** S. J. Adair Fitz-Gerald says: "It is but to repeat an accepted fact that Ireland, in her earliest ages, when the inhabitants of Britain were semi-savages, was the centre of a cultivation of surprising extent and refined quality. Her harpers and bards, who in later ages developed into wandering minstrels and itinerant musicians, were honored for their art, for their precepts and their practice. Ballads of extraordinary felicity and power abound."

**Shed.** Poured out.

**Pride of former days.** The early history of Ireland is filled with the stories of heroes and their exploits. Interesting accounts of these early days are found in *Cuhulain, the Hound of Ulster* by Eleanor Hull (Harrap) and in *Cuchulain of Muirthemne* by Lady Gregory (Murray).

**Pulse.** Throb.

**Tale of ruin.** Few Irish poets have written since the eclipse of freedom in

Ireland, and these only to give utterance to their bitter grief. On this point Fitz-Gerald says: "In Irish folk and country songs is seen the terrible havoc that a devastating history has played on a sorrow-brooding, sensitive nation whose chief characteristics have ever been fantastical light-heartedness and humorous indifference to the inevitable with the antithesis of sadness and despair to its lowest depths."

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### THE HEROINE OF VERCHÈRES

This selection is taken from Chapter XIV of *Count Frontenac and New France under Louis XIV.* published in 1877. The text is somewhat shortened, some of the incidents of the siege being cut out, and in other places there are changes from the original. The narrative, however, is substantially as given by Parkman.

Marie Madeleine Jarret, the daughter of the seignior of Verchères, was born at her father's seignior in April, 1678. Her heroic defence of the fort against the Iroquois took place in 1692, when she was but fourteen years of age. She was married twice; first in 1706 to Thomas de la Naudière, and again in 1722 to M. de la Pérade. In her later years she received a pension for life from the French government. The date of her death is unknown.

Subsequent to her second marriage in 1722 Madeleine was the heroine of another adventure with the Indians. One day two giant Abenakis entered the house with the object of picking a quarrel with her husband. De la Pérade ordered them out, and they departed fiercely angry. In a few moments they returned, armed with a tomahawk and a hatchet, and made a rush at him. He closed with one of the Indians, but was on the point of being overpowered, when a settler, who happened to be passing, came to his aid. The other Indian aimed a blow with his tomahawk at de la Pérade, but Madeleine wrenched the weapon from his grasp and felled him to the ground. Just then, to her utter surprise, she found herself in the hands of four squaws. One of them seized her by the throat and another by the hair, after tearing off her cap. The other two seized her round the body in order to throw her into the fire. Seeing her desperate condition, her twelve-year-old son grasped a weapon and beat the squaws until they were compelled to let her go. They then turned their attack upon de la Pérade, who had grasped the first Indian by the hair and was about to slay him. The Indian begged for his life, and the squaws, now badly frightened, joined in his entreaties. The settler interceded for him, and thinking it more prudent to spare the Indian than to slay him, de la Pérade allowed the party to leave without further injury. "Thus," says Madeleine, "it was that I saved my husband's life, and that my son, who was but twelve years old, saved that of his mother."

Madeleine was not the only heroine in her family. Some two years before the incident in the text her mother had found herself beset in the same fort, with only three or four armed men, and had heroically defended herself against the Iroquois for two days until help arrived. The fort itself was frequently attacked, as it lay directly in the way of the Indian raids on Montreal.

A graphic account of Madeleine de Verchères is given in *Maids and Matrons*



of *New France* by Mary Sifton Pepper (Little, Brown). Other accounts, but containing nothing new in the way of details, are found in *An American Book of Golden Deeds* by James Baldwin (American Book Co.) and in *The Heroines of Canadian History* by W. S. Herrington (Briggs). Many poems have been written dealing with the incident, the best of which is, perhaps *Madeleine de Verchères* by John Read published in *Songs of the Great Dominion* edited by W. D. Lighthall (Scott).

**PAGE 123 – Frontenac.** Louis de Buade, Comte de Frontenac, was born in France in 1620. He had a distinguished military career in France, and in 1672 was sent to Canada as governor; but his constant quarrels with the other officials caused his recall in 1682. His successor, however, proved too weak to control the Indians and in 1689 he again became governor. He continued in office until his death in 1698. Parkman says of him: "From the moment when the Canadians found a chief whom they could trust and the firm old hands of Frontenac grasped the reins of their destiny, a spirit of hardihood and energy grew up in all this rugged population; and they faced their stern fortunes with a stubborn daring and endurance that merit respect and admiration." See *Canadian Types of the Old Régime* by Charles W. Colby (Holt) and *A History of Canada* by Charles G. D. Roberts (Macmillan).

**Seignior.** In French Canada large grants of land were made by the king to certain persons, generally retired army officers, on condition of their performing certain services. The land so granted was called a *seignior* and the holder a *seignior*. See the chapter on "The Colonist-Hébert" in Colby's *Canadian Types of the Old Régime*.

**Own recital.** This was taken down by order of the Governor of Canada, the Marquis de Beauharnais. The complete account, as given in the *Supplement to Dr. Brymner's Report on Canadian Archives, 1899*, is entitled: "Narrative of the heroic deeds of Mlle. Marie Madeleine de Verchères aged 14 years, against the Iroquois, in the year 1696, on October 22nd, at 8 o'clock in the morning."

**PAGE 124 – Blockhouse.** A building constructed of squared timber and pierced with loop-holes for guns.

**On the morning.** Parkman gives the date of the defence of the fort as 1692, while the narrative in the *Canadian Archives* is dated 1696. The point, however, is not of great importance.

**The seignior.** Madeleine's father was a retired officer of the famous Carignan regiment. When the regiment was ordered back to France in 1668, many of the officers and men remained behind, the officers being granted seigniories.

**Landing-place.** About four hundred paces from the fort.

**PAGE 125 – Palisades.** Rows of stakes driven into the ground so as to form a protection. The term is often applied to each stake.

**Miserable coward.** It should be remembered that if the soldier were taken alive he would have had to endure the awful horrors of Indian torture.

**Putting on a hat.** So that the Indians might think she was a man.

**Two brothers.** One of the boys afterwards joined the French army and was killed at the attack on Haverhill in 1708. In a letter written some years later Madeleine states that one of her brothers had been captured and burned by

the Indians. It is not clear, however, whether or not it was one of these boys.  
**PAGE 126 – Bastions.** Projecting towers at the corner of the fort so arranged as to command two approaches to it.

**PAGE 127 – Were behaving.** She was afraid to trust the two soldiers.

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### THE SLAVE'S DREAM

About the middle of last century the question of slavery was agitating the minds of most thoughtful people in the northern United States. Longfellow was urged by his friends to lend the powerful support of his pen to the cause of human brotherhood, but for a time he hesitated. Finally, however, on a voyage home from Europe, in the fall of 1842, he wrote his carefully polished *Poems on Slavery*. On the whole they were a disappointment to his admirers and well-wishers, but for all that "perhaps the most enduringly touching picture of slavery the literature of the time bequeathes to posterity will be found in the lines wherein the slave lies, overcome with fatigue, amid the ungathered rice, and dreams of happiness in youth, until his spirit is freed and the lifeless body lies

‘ A worn out fetter, that the soul  
 Had broken and thrown away! ’ ”

**PAGE 128 – Ungather'd rice.** The task was unfinished.

**His native land.** Nigeria, in Africa.

**Tinkling caravans.** The merchants would pay tribute to him as king of the country.

**PAGE 129 – Flamingoes.** Web-footed birds of the stork tribe with bright crimson plumage. They are found generally in flocks of from three to four hundred. See *Talks about Birds* by Frank Finn (Macmillan) and *Glimpses of the Animate World* by James Johnnot (American Book Co.).

**Tamarind.** A tropical tree noted both for its shade and for its fruit. The trunk is lofty and the branches wide-spread.

**Caffre.** Kaffir.

**The river-horse.** The hippopotamus. The word means literally "river-horse."

**Driver.** The overseer, or slave-driver.

**Illumined.** "He had passed out of the land of dreams into the land of realities where is everlasting light."

**Fetter.** The metaphor is borrowed from the subject matter of the poem.

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### THE SONG OF THE CAMP

This poem is classed among "Romances and Lyrics," in *The Poetical Works of Bayard Taylor*. Albert H. Smyth says: "In *The Song of the Camp* Bayard Taylor rises very near the heaven of highest song."

The poem commemorates an incident which took place before Sebastopol during the Crimean war. The city, a strong Russian harbor and fortress on the Black Sea, was besieged by the allied armies of Britain, France, and Turkey from October, 1854, to September, 1855. The defences of the place were strong at the beginning of the war, and delays on the part of the allies had allowed the Russians to strengthen immensely the existing fortifications, and to build new ones. Two of the most powerful defences were the Malakoff Tower, a stone-built work, and the Great Redan, a structure of earth created as the enemy advanced. On June 18th, 1855, the allies attempted to carry the city by storm, the British attacking the Great Redan and the French the Malakoff, but both assaults proved unsuccessful. Later, on September 8th, another attempt was made, and this time the French succeeded in capturing the Malakoff, but the British were driven back from the Great Redan with frightful slaughter. Shortly afterwards Sebastopol surrendered after an heroic defence of 349 days. During the siege 84,000 Russians are said to have fallen, while the allied armies lost at least 60,000 men. A vivid account of the two assaults on the Great Redan is given in *Survivors' Tales of Great Events* retold by Walter Wood (Cassell). See also *The British Nation* by George M. Wrong (Macmillan) and *The Battles of English History* by H. B. George (Dodd).

The music of *Annie Laurie* is found in *Favorite Songs and Hymns* edited by J. P. McCaskey (American Book Co.). The words of the poem are as follows:

“Maxwelton's braes are bonnie  
Where early fa's the dew,  
And it's there that Annie Laurie  
Gie'd me her promise true;—  
Gie'd me her promise true,  
Which ne'er forgot will be:  
And for Bonnie Annie Laurie  
I'd lay me doune and dee.

“Her brow is like the snaw-drift,  
Her throat is like the swan;  
Her face it is the fairest  
That e'er the sun shone on,  
That e'er the sun shone on,  
And dark blue is her ee:  
And for bonnie Annie Laurie  
I'd lay me doune and dee.

“Like dew on the gowan lying  
Is the fa' o' her fairy feet,  
Like the winds in summer sighing,  
Her voice is low and sweet;—  
Her voice is low and sweet,  
And she's a' the world to me:  
And for bonnie Annie Laurie  
I'd lay me doune and dee.”

PAGE 130—**Outer trenches.** About 50 miles of trenches were dug by the allies during the siege.



**Camps allied.** The British, French, Turks and Sardinians were engaged against the Russians, but really only the British and the French took part in the siege of Sebastopol.

**Redan.** William Kimberlin says: "The Redan has been formed by throwing up the earth in an immense thick wall about fifteen feet high. There are two long stretches of the wall, each extending for about seventy yards. In the middle is a sharp point jutting out towards you like the bow of a ship. This point is about seventeen feet high. The whole of the Redan grins at you with guns. That is not all. In front of it is an enormous ditch, eleven feet deep, and from fifteen to twenty feet wide. In front of that again is a hedge of spikes and bayonets and swords. In front of this again is a stretch of very rough sloping ground, and something like 400 yards from the Redan itself are the trenches which we have made to shelter ourselves from the Russian fire, and to cover us as we work day after day, like moles burrowing, near enough to make it possible to deliver a fierce sudden rush. What will it be then to rush up that rough slope to the ridge where the Redan is, packed with troops and bristling with guns?"

**The forts.** The French were to storm the Malakoff and the British the Great Redan.

**Severn-Clyde-Shannon.** Representative rivers of England, Scotland, and Ireland.

PAGE 131 - **Like an anthem.** "The song takes on a sacred character from the circumstances. It becomes a confession, such as warriors were wont to make to the priests upon the eve of battle."

**Darkening ocean.** The Black Sea.

**Bloody sunset's embers.** The sun was setting in a crimson glow prophetic of the coming slaughter.

**Mortars.** Short cannon used for throwing shells.

**Nora . . . Mary.** Characteristic Irish and English names.

**Truth.** Loyalty.

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### AN UNCOMFORTABLE BED

This selection is taken from *The Heroes, or Greek Fairy Tales* published in 1856. The book is divided into three parts, the first dealing with Perseus, the second with the Argonauts and the third with Theseus, the great hero of Attica. A good school edition of *The Heroes*, edited by Charles A. McMurry, is found in *Pocket Classics* (Macmillan).

Theseus was the son of Ægeus, King of Attica, and Aithra, the daughter of Pittheus, King of Troezen, a city of Argolis in Greece. Ægeus had deserted Aithra but had left with her a sword and a pair of sandals which he had buried under a huge stone, with instructions to send his son to him when he was old enough to lift the stone with his own unaided strength. It was not until Theseus was eighteen that he succeeded in lifting the stone. He at once set out for Athens to claim the pledge from Ægeus, and to demand his rights as a son

of the king. On the way he met with many adventures, of which the meeting with Procrustes was one, and finally reached Athens. Here after undergoing great dangers he was finally acknowledged by Ægeus as his son, and subsequently succeeded his father on the throne. The exploits of Theseus, the most famous of which was the slaying of the Minotaur, are related by Kingsley in *The Heroes*. See also *Tanglewood Tales* by Nathaniel Hawthorne (Macmillan), *Stories of Old Greece and Rome* by Emilie Kip Baker (Macmillan), *Favorite Greek Myths* by Lilian S. Hyde (Heath), and *Myths of Greece and Rome* by H. A. Guerber (American Book Co.).

PAGE 132 – **Greater pleasure.** The practice of hospitality was a sacred duty among the Greeks. See *The Miraculous Pitcher* on page 244 of the *Fourth Reader*.

**Never saw the like.** This whole speech is ironical and, while literally true, is yet wholly false.

PAGE 134 – **Who I am.** Theseus did not wish to proclaim his parentage until acknowledged by Ægeus.

**Clapped his hands.** A sign of his grief at the news.

PAGE 136 – **Procrustes.** The word means "the stretcher." The term "Procrustean Bed" has passed into current phrase.

**Evil death.** Dreadful death.

**Ill-ruled land.** On his way to Athens Theseus had had many adventures, and had rid the country of many monsters and oppressors. These included the robber Periphetes, who attacked him with an enormous club of bronze; Sinus, who was accustomed to tear his victims in pieces by binding them to two pine trees which he bent downwards, and then let loose; Sicion, who was in the habit of making travellers wash his feet on the edge of a cliff, over which he afterwards kicked them; and Keukron, whose custom it was to wrestle with his guests, whom he always subdued and then put to death.

PAGE 137 – **Into the depths.** To Hades, the world after death.

**Like a bat.** The Greek poets frequently represent the souls of the departed as squeaking or gibbering like a bat.

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## CHINOOK

This poem appeared in 1904 in *A Treasury of Canadian Verse* edited by Theodore H. Rand (Briggs). In this volume it has the sub-title *At Stamped Pass*, evidently the place where it was written.

The poem deals with the warm, dry Chinook winds which blow across the Rocky Mountains from the land of the Chinook Indians, after whom they are named. Dr. Alexander F. Chamberlain says: "The term was first applied to a warm south-west wind which blew from over the Chinook camp to the trading-post established by the Hudson's Bay Company at Fort George, Oregon." A full account of the causes of these winds and their influence on the climate of western Canada is given in Book V of *The Manitoba Readers* (Nelson).

## THE IVY GREEN

This selection is taken from Chapter VI of *The Posthumous Papers of the Pickwick Club*. It is recited by a clergyman, who was a guest at a gathering at the house of Mr. Wardle, one of the characters in the book. See page 192. S. J. Adair Fitz-Gerald says: "Though Dickens wrote several songs, the only one that achieved any popularity was *The Ivy Green*. It was set to music and sung with considerable success." The music of the song is found in *Favorite Songs and Hymns* edited by J. P. McCaskey (American Book Co.).

Writing of the climbing habits of the ivy, the Rev. Charles A. Hall in *Wild Flowers and their Wonderful Ways* (Macmillan) says: "The ivy is remarkable in its struggle to reach light and air on account of the adventitious clasping rootlets sent out of its branches, and which are used by the plant in clinging to walls or other supports. These rootlets are really holdfasts, making possible and successful the quest upon which the ivy is engaged. It proceeds 'line upon line and precept upon precept,' making sure of its support on every step of its lightward journey. The rootlets, then, are for climbing purposes; they do not absorb nourishment, nor do they insert sap-sucking processes into a supporting tree. The ivy is not a parasite, although it may suffocate a tree and compass its death. Determined to climb and to thrive, it seeks a support; it has no compunction in making a tree into a ladder, and if the tree is suffocated what does the ivy care? The root of this really remarkable plant is its sole drinking organ: if it is detached the ivy clinging to a support will die, no matter how flourishing it is, and this fact proves that the clasping rootlets sent out by the branches do not absorb nourishment." A colored illustration of the English ivy is found in *Nature Knowledge Readers: Senior Classes* by Vincent T. Murché (Macmillan).

## THE RELIEF OF LUCKNOW

This selection is an extract from a letter published in the *London Times*. It was written by the wife of an officer, who was herself at Lucknow during the siege.

The truth of the story of Jessie Brown at Lucknow has frequently been questioned, but there is no doubt of its accuracy. William Forbes-Mitchell, who was a sergeant in the 93rd Sutherland Highlanders and who took part in the second relief of Lucknow, discusses the whole question in his *Reminiscences of the Great Mutiny* (Macmillan) and proves its truth beyond a doubt. Two poems, which should if possible be read in class, have been written in commemoration of Jessie Brown: *The Pipes of Lucknow* by John Greenleaf Whittier in *Snow-Bound and Other Early Poems* edited by Archibald L. Boulton in *Pocket Classics* (Macmillan) and *The Relief of Lucknow* by Robert Lowell in *Stories of Other Lands* by James Johonnot (American Book Co.).

The defence of Lucknow during the Indian Mutiny of 1857 is one of the most glorious incidents in the British annals. The mutiny was evident in Luck-



now on May 30th, 1857, but it was not until July 1st that Sir Henry Lawrence resolved to defend the Residency, as the only hope to save his forces. W. H. Fitchett says: "What was called the Residency was really a cluster of houses and gardens, covering an area of about thirty-three acres, looking down from a slight ridge upon the river Goomtee. In the centre stood the Residency itself, a lofty three-storied building with many windows and wide-circling verandahs: a spacious and comfortable residence, but singularly ill adapted for the purposes of war. The houses and gardens around it had been woven together with trenches and earthworks, with light batteries sprinkled at regular intervals on each front, and the external walls of the houses along the outer fronts were pierced with loopholes. But in the whole position there was not a defence anywhere that could resist artillery fire." Inside this space were gathered about 3,000 human beings: about 700 native servants, about 700 loyal Sepoys or native soldiers, 775 British officers and men and 153 civilians, mostly clerks. For 87 days this small force held out against tens of thousands of rebel Sepoys, who kept up an incessant fire day and night, until relieved by Sir Henry Havelock. The gallant Sir Henry Lawrence was killed during the early days of the siege, but his example nerved the survivors to defend themselves the more desperately. The relief under Havelock was merely a reinforcement, and it was not until some time later that Sir Colin Campbell fought his way into the Residency and withdrew the garrison in safety. The whole story is a marvellous record of heroic endurance and steadfast courage, of which every Briton should be proud. The best story of the siege is found in *The Tale of the Great Mutiny* by W. H. Fitchett (Smith, Elder). See also *Reminiscences of the Great Mutiny* by William Forbes-Mitchell (Macmillan), *Havelock* by Archibald Forbes in *English Men of Action* series (Macmillan) and *India's Story* by H. E. Marshall (Jack). Tennyson's *The Defence of Lucknow* and Gerald Massey's *The Relief of Lucknow* tell the story in stirring verse. *British Battles* (Letts) contains a vigorous drawing by M. Dupray showing the last charge of the Highlanders.

**PAGE 140 – Stared us in the face.** During the whole of the siege the garrison had had no news whatever from the outside world. For all they knew the British might have been driven out of India.

**Cawnpore.** The story of the ghastly massacre at Cawnpore is told in Fitchett's *The Tale of the Great Mutiny*. The men had surrendered on condition that they should be protected, but this promise was disregarded and they were murdered. Later about 200 helpless European women and children were cruelly butchered by order of Nana Sahib, the leader of the mutiny, and their bodies thrown into a well. A complete and accurate account of the incidents connected with the massacre is found in *Cawnpore* by Sir G. O. Trevelyan (Macmillan).

**Engineer.** During the siege the rebel Sepoys dug 37 mines, only one of which was successfully exploded. The countermining that had to be done told fearfully upon the strength and endurance of the defenders.

**PAGE 141 – Dinna ye. Do you not?**

**Slogan.** The war-cry or gathering-call of the Highland clans.

**The Macgregor.** One of the wildest of the Scottish clans. See Sir Walter Scott's *The Macgregor's Gathering*.

**PAGE 142 – The Campbells are comin'.** The slogan of the Campbells of Argyre, one of the most famous of the Highland clans.

**Voice of God.** The sound of the bagpipes as an answer to their prayers.

**Pibroch.** The music of the pipes.

**Highlanders.** The 78th Highlanders were with Havelock.

PAGE 143 – **The general.** Sir Henry Havelock was in command of the relieving force. He died on November 24th, 1857, shortly after the removal of the garrison from the Residency by Sir Colin Campbell. See *Heroes of England* by J. G. Edgar in *Everyman's Library* (Dent) and *Heroes of the British Army* by L. Valentine (Warne).

**Around the table.** An old Scottish custom still observed.

## THE CHARGE OF THE LIGHT BRIGADE

Hallam Tennyson in *Lord Tennyson: A Memoir* (Macmillan) says: "On December 2nd, he wrote *The Charge of the Light Brigade* in a few minutes, after reading the description in the *Times* in which occurred the phrase 'some one had blundered,' and this was the origin of the metre of the poem." When finished the lines were sent to the *Examiner* and published in that paper December 9th, 1854. During the next summer Tennyson had a thousand copies of the poem struck off and sent to the soldiers in the Crimea, with the following note: "Having heard that the brave soldiers before Sebastopol, whom I am proud to call my countrymen, have a liking for my ballad on the charge of the Light Brigade at Balaklava, I have ordered a thousand copies of it to be printed for them. No writing of mine can add to the glory they have acquired in the Crimea; but if what I have heard be true they will not be displeased to receive these copies from me, and to know that those who sit at home love and honor them."

The charge of the Light Brigade took place during the Battle of Balaklava about 11 o'clock on the morning of October 25th, 1854. See page 182. William Maxwell in *British Battles* (Letts) says: "History has no finer example of romantic courage and devotion than the charge of the Six Hundred. How it came about is a mystery. Some one had blundered—that is the only explanation. When Lord Lucan received the order he put the question, 'Where are we to advance?' Captain Nolan, who was the bearer of General Avery's commands, pointed to the Russian army posted behind thirty heavy guns, and Lord Lucan reluctantly ordered Lord Cardigan to advance with the Light Brigade. Greater discipline and daring no men have shown than this handful of horsemen who rode into the valley of death. Before them stretched a plain one and a half miles long, and beyond it lay the Russian army with their heavy artillery in front and on both flanks. To cross that plain meant death, swift and terrible. But the Light Brigade shrank not from the attempt. The morning sun gleamed on lance and sabre as the troopers closed ranks and turned their faces towards the enemy. They rode forward in two lines, regardless of the guns that raked them from a redoubt on the right. On they swept proudly—the flower of three Kingdoms. 'Cannon to right of them, cannon to left of them, volleyed and thundered,' yet they rode on. Shot and shell tore through the

ranks, but the gaps were filled with never a halt. Nearer and nearer they came to the enemy, and darker and denser grew the shadow of death pierced by the lightning of cannon. Thick and fast they fell, but still they rode on, Lord Cardigan leading with drawn sword like a Paladin of old. Above the din of battle was heard Lord George Paget's cry, 'Now, my brave lads, for Old England! Conquer or die!' With a cheer, that was the death knell of many a brave fellow, they threw themselves upon the gaping muzzles of the guns, sabring the gunners as they stood. Then on again, their desperate course unchecked by the mass of Russian cavalry through which they rode with blood and wounds in their train. A column of infantry was scattered like chaff before a whirlwind, and then came the order to retire. Out of the valley of death rode not two hundred. Once again they had to run the gauntlet of cannon to right, and left, and rear. Nor was that all. Cavalry charged them on the flank, but the 8th Hussars arrested this movement, heading straight for the enemy until friend and foe were a struggling heap on which the Russians turned their remorseless guns. 'Men! it is a mad-brained trick, but no fault of mine!' exclaimed Lord Cardigan. Of the six hundred and seventy-three, only one hundred and ninety-five came back to the British lines. Of one hundred and twelve Light Dragoons—the 13th—only ten remained in the saddle after the charge, and of the 17th Lancers only thirty-four." The original of the spirited illustration in the text was drawn by M. Dupray, the foremost of the French painters of battle scenes.

The best account of the incident is given in *Fights for the Flag* by W. H. Fitchett (Bell). See also *Survivors' Tales of Great Events* retold by Walter Wood (Cassell). Westland Marston's spirited poem, *The Death-Ride*, is printed in *Ballads of the Brave* edited by Frederick Langbridge (Methuen).

**PAGE 143 – Valley of Death.** "Yea, though I walk through the valley of the shadow of death, I will fear no evil."—*Psalms* XXIII. 4. Hereford B. George says: "The strip of plain along which they advanced might well be called 'the valley of death.' There was Russian artillery on higher ground to right and left, with riflemen in front of the guns; at the eastern end more artillery and all the Russian cavalry."

**PAGE 145 – Jaws of Death.** On the return they had to cut their way through a squadron of Russian cavalry that had attempted to cut off their retreat.

**They turn'd.** Referring to the sabres.

**Cossack.** Russian light horsemen from the steppes in the neighborhood of the River Don.

## HASTE NOT, REST NOT

This poem is a free translation from the German of Goethe. The name of the translator is unknown. "Life is very short, and, although difficulties may be in the way, do at once some noble action by which your name will be remembered in the years to come. Having done what Duty demands, the reward is sure and certain."

**PAGE 146 – As a spell.** As a protection against evil.

**Storm or sunshine.** Whether in trouble or in happiness.



**Heed not flowers.** See *The Choice of Hercules* on page 159 of the *Third Reader*.

**The spirit's speed.** An unworthy act, though done thoughtlessly, will lessen the power and the inclination to do what is right.

PAGE 147 – **Reckless.** Done without due consideration.

**Conquer time.** That will not be forgotten when time is no more. Longfellow in *A Psalm of Life* says:

“Lives of great men all remind us  
We can make our lives sublime,  
And, departing, leave behind us  
Footprints on the sands of time.”

**Storms of fate.** The misfortunes of life.

**Polar guide.** Constant, pointing steadily towards the goal.

**Crown.** Reward.

### DOUBTING CASTLE

This selection is taken with some omissions and changes from the first part of *The Pilgrim's Progress* published in 1678. The full title of the book is “The Pilgrim's Progress from this World to that which is to come delivered under the Similitude of a Dream, wherein is discovered the Manner of his setting out, his dangerous Journey, and his safe Arrival at the desired Country.” The portion of the narrative referring to *Diffidence* was not in the first edition, but was added subsequently. An excellent abridgment of the story of *The Pilgrim's Progress* is given in *Children's Stories in English Literature: Shakespeare to Tennyson* by Henrietta Christian Wright (Scribner).

William Vaughan Moody says of *The Pilgrim's Progress*: “But perhaps the strongest appeal which the book makes to us today lies in the charm of its style. We have already lost much of our interest in it as allegory, and the enormous development of the art of fiction since it was published has taken away much of its interest as narrative; but nothing can take away its interest as a treasury of precious English. Bunyan had no suspicion that he was producing a masterpiece. He was a simple man, with only the rudiments of an education, writing for men simpler than himself, so that there is hardly a word in the whole tale which would not have been readily intelligible to a Bedfordshire carter or plough-boy. It is a rough homespun diction, made up largely of Anglo-Saxon roots and abounding in monosyllables. But, for all this, it becomes in Bunyan's hands an instrument of wide compass, capable not only of graphic force, of humorous directness, but also of very tender and gorgeous lyrical effects. Much of its power is due, of course, to the fact that Bunyan's memory, like that of so many of his contemporaries, was stored with the diction of the Bible; but much, too, comes from the nervous blunt speech of the Midland peasantry. The blend produced a vehicle of expression thoroughly strong and supple, the very crudities of which, mellowed by time and disuse, take on an air of rich ingenuous charm. For any one who has the sense of language, to whom words have a subtle

individuality of their own, who can linger over and taste a phrase, the pages of *The Pilgrim's Progress* will possess an enduring fascination." See *Great Books* by Frederick W. Farrar (Crowell). A good school edition of *The Pilgrim's Progress*, edited with an introduction and notes by James Hugh Moffatt, is published in *Pocket Classics* (Macmillan). See also *The Pilgrim's Progress* by Mary MacGregor in *Told to the Children* series (Jack).

Christian and Hopeful on their journey to the *Celestial City* came to the *River of the Water of Life*. The path by the side of the river was very pleasant, and the travellers proceeded along it for several days. At last, however, the path and the river parted for a time, and as the way was rough they became greatly discouraged. In a short time they came to a meadow on the side of the path and a stile to go over into it. This was called *Bypath Meadow*, through which another path led. Christian persuaded Hopeful to cross over the stile and to try the new path. At first they found the travelling delightful, and were further assured that they were on the right road by *Vain-confidence*, whom they saw before them on the way. But night came on and the travelling became very difficult. It began to rain and the path was flooded. They tried to retrace their steps, but were almost drowned in the attempt. With all their efforts they could not reach the stile and were compelled to lie down to rest. Being weary, they fell asleep, and in the morning, when they awoke, they found themselves in the power of Giant Despair.

Commenting on the selection in the text a recent editor says: "This is an allegory or continued metaphor—Christian life represented as a pilgrimage; its trials, as giants, dungeons, etc. Note the fact that their bewilderment at being lost occasions despair (figured as a giant): they are filled with doubt; Diffidence (distrust in one's power) urges on Despair (utter loss of courage and hope), which afflicts them with many blows, so that they sigh and lament. In their diffidence and despair they debate the question of suicide. 'In sunshiny weather he fell into fits' (in sunshiny, cheerful moods of the soul, despair is powerless). When Christian and Hopeful are escaping from Doubt, note that Despair has his fit of powerlessness come over him. (When we see our way clearly, despair no longer molests us.)"

PAGE 149 – **Rating.** Scolding.

PAGE 151 – **Pick-locks.** Instruments for picking locks.

**Dungeon door.** See *Acts* XII. 7-10.

PAGE 152 – **Consented.** Agreed.

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## THE DAISY

This poem was written by Montgomery on the occasion of his finding a daisy in full bloom on Christmas Day. The daisy grows everywhere in England and at all seasons of the year.

The flower referred to is, of course, the English daisy. C. E. Smith says: "If you gather a daisy and then gently pick it to pieces, you find that it is made up of a great many tiny little flowers crowded together on a pear-shaped centre.

These tiny flowers are of two kinds; those in the centre are yellow and are shaped like little tubes, each of which is edged with five points. But in the outer row of flowers, one of the five points has grown into a long white strap, which is tinged with pink and red at the tip. These pretty white straps are arranged in a double frill around the yellow centre. At the end of the flower-stalk there is a thick ring of small green pointed leaves, and these, as well as the stalks are slightly hairy." A beautiful colored illustration of the daisy is given in *Flowers Shown to the Children* by Janet Harvey Kelman (Jack). Daisy means "day's eye", an allusion to the form of the flower. Wordsworth's two poems *To the Daisy* and Burns's *To a Mountain-Daisy* may be read in this connection.

**PAGE 153 - Prouder beauties.** The more gorgeously colored field-flowers.

**The whole circle.** The daisy is found in the meadows at all seasons of the year. William Wordsworth says in *To the Daisy*:

"Thee Winter in the garland wears  
That thinly decks his few gray hairs;  
Spring parts the clouds with softest airs,  
That she may sun thee;  
Whole Summer-fields are thine by right;  
And Autumn, melancholy Wight!  
Doth in thy crimson head delight  
When rains are on thee."

**Heath.** Purple heather, "which gives in England and Scotland its fine color to moorland and mountain." A good illustration of the plant in flower is given in *Romance of Wild Flowers* by Edward Step (Warne).

**Golden broom.** "This is one of the most beautiful of the English spring shrubs. It grows on heaths and by the roadside, and sometimes you will see a low hill covered with it, and glistening like gold in the sunshine." A fine colored plate of the flower in bloom is given in Janet Harvey Kelman's *Flowers Shown to the Children*.

**Vale.** Valley.

**PAGE 154 - Carnation.** One of the most beautiful of our garden flowers. See *Our Garden Flowers* by Harriet L. Keeler (Scribner).

**Consecrated ground.** The grave-yard, consecrated as the burial-place of the dead.

**Crimson gem.** Burns speaks of the daisy as a "wee modest crimson-tipped flower."

**Blue fly.** Commonly known as the Blue-bottle fly.

**Pensile.** Hanging or drooping.

**Skylark.** See page 229.

**Flora's page.** The attendant of Flora, the goddess of flowers and gardens among the Romans. She was represented as crowned with flowers and holding in her hand the horn of plenty. She was worshipped principally by young girls, and offerings of fruit and flowers were placed on her altar. See *Stories of Old Greece and Rome* by Emilie Kip Baker (Macmillan) and *Myths of Greece and Rome* by H. A. Guerber (American Book Co.).



### LEAD, KINDLY LIGHT

In 1833, while Newman was travelling on the Continent, he was attacked by a severe illness which confined him to his bed for three weeks. At the end of this time, although weak in body and depressed in spirits, he was well enough to go to Palermo. He says: "Before starting from my inn, I sat down on my bed and began to sob bitterly. My servant asked me what ailed me. I could only answer, 'I have a work to do in England'. I was aching to get home, yet for want of a vessel I was kept at Palermo for three weeks. I began to visit churches, and they calmed my impatience, though I did not attend any services. At last I got off in an orange boat bound for Marseilles. We were becalmed a whole week in the Straits of Bonifacio. Then it was that I wrote the lines *Lead, Kindly Light*, which have since become well known." When included in *Verses for Various Occasions* published in 1868, the lines were entitled *The Pillar of the Cloud* and dated "At Sea, June 16, 1883." A full account of the origin of the hymn is given in *English Hymns: Their Authors and History* by Samuel Willoughby Duffield (Funk).

This hymn, a prayer for the guidance of the Holy Spirit, is a confession of faith on the part of Newman. In the past he had lived by the light of his own reason, and had followed this as his guide, even though he felt that it might lead him astray. He now repents of his folly and surrenders himself to the guidance of the Holy Spirit, in the firm faith that he is safe, no matter what dangers or difficulties may be in the way. He will walk henceforth, not by knowledge, but by faith. Newman himself says: "The poem is the voice of one in darkness asking help from our Lord." An excellent commentary on the hymn is found in *The Book of the Kindly Light* by John Sheridan Zelig in *Little Books on Religion* series (Hodder). The music is given in Book III of *The King Edward Music Readers* edited by Laurence H. J. Minchin (Macmillan).

PAGE 155 – **Garish.** Dazzling.

**The morn.** The awakening in heaven.

**Angel faces.** His friends who have gone before.

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### ESCAPE FROM A PANTHER

This selection is taken from Chapter XXVIII of *The Pioneers* published in 1823. The text is somewhat changed from the original.

It is not necessary to know the story of *The Pioneers* in order to understand this extract. The episode is complete in itself. Elizabeth Temple is the heroine of the novel, while Louisa Grant, the daughter of the village clergyman, is one of the important characters. Natty Bumppo, or Leather-Stocking, is the best known of all of Cooper's creations. He plays a leading part in five of the romances, particularly as Hawk-eye in *The Last of the Mohicans* and as Deer-slayer in the novel of that name. The scene of the story is laid in the interior of New York State, near the source of the Susquehanna, in the year 1793.

**Lured him.** Before setting out on their walk, in order that they might have a protector, Elizabeth had whistled to the mastiff, who had at once obeyed her call.

PAGE 156—**Brave.** A favorite dog of Judge Temple's, the father of Elizabeth. Brave appears only once before in the novel, where he welcomes his young mistress back to her home, after a lengthy absence.

PAGE 157—**Panther.** At this time panthers, known also as pumas or cougars, were quite common in the eastern United States. See *Wild Neighbors* by Ernest Ingersoll (Macmillan).

PAGE 161—**Hector.** One of Leather-Stocking's hounds, the leader of the pack.

### HUNTING SONG

This is one of Scott's miscellaneous poems, and was published in the *Edinburgh Annual Register* for 1808. A vivid description of a deer-hunt is given in Sections 1-10 of Canto I of Scott's *The Lady of the Lake* (Macmillan). The music of the song is found in *Standard Songs and Choruses for High Schools* by M. F. MacConnell (American Book Co.).

PAGE 162—**On the mountain.** The dawn is not yet visible in the valley.

**Hawk.** Hawking was a favorite sport of the time, especially with the ladies. The hawk, attached to the wrist of the owner by a leash, was hooded, until the victim came in sight, when it was released. Then began a battle royal in the air between the hawk and its prey, usually a heron, until one or other was victorious. A good description of the sport is given in *Talks about Birds* by Frank Finn (Macmillan).

**In their couples.** The hounds were leashed in couples.

**Diamonds on the brake.** Dew-drops on the bracken fern.

**Chant our lay.** Sing our song.

PAGE 163—**Run a course.** And that course will soon be run; youth will not last for ever.

**Balk.** Avoid.

**Think of this.** The opportunity to enjoy the hunt will be over in a short time, so let us enjoy it while we may.

### THE LANDING OF THE PILGRIMS

While seated at the tea-table one evening about a hundred years ago Mrs. Hemans read an old account of the Pilgrim Fathers. Under a sudden inspiration she at once wrote this poem, which has since become so famous. The music of the song is found in *Favorite Songs and Hymns* edited by J. P. McCaskey (American Book Co.).

Early in the seventeenth century religious persecution became so fierce in England that a considerable body of Puritans abandoned their country and took refuge in Holland, where they had liberty to worship as they pleased. They were, however, English at heart and wished to remain Englishmen, and they soon found that there was danger of their little settlement being absorbed by the Dutch, among whom they had settled. Under these circumstances, they resolved to petition King James to grant them permission to make for themselves a home in the New World. Permission was given and preparations were at once made for the journey. In July, 1620, they sailed from Holland in the *Speedwell* and landed at Southampton. There they found the friends who were to join them awaiting their arrival. All embarked in two vessels, the *Speedwell* and the *Mayflower*, but the former proved unsafe, and they were forced to return. However, one hundred and two of the boldest were determined to proceed, and, leaving their comrades behind, set sail in the *Mayflower*, bound for the vicinity of the Hudson River. Sixty-three days after the *Mayflower* left Southampton the Pilgrims, as they called themselves, reached Cape Cod Bay. The captain declared that it would not be safe to go further, so they made up their minds to settle in New England. After wandering up and down the coast for about five weeks, they landed, December 21st, 1620, on a rock since known as "the stepping-stone of New England" or "Plymouth Rock." Here they established their colony, which they called Plymouth, in honor of the last English port at which they had touched.

Edward Everett, speaking of the voyage of the Puritans across the Atlantic, says: "Methinks I see it now, that one, solitary, adventurous vessel, the *Mayflower* of a forlorn hope, freighted with the prospects of a future state, and bound across an unknown sea. I behold it pursuing with a thousand misgivings, the uncertain, the tedious voyage. Suns rise and set, and weeks and months pass, and winter surprises them on the deep. The awful voice of the storm howls through the rigging. The laboring masts seem straining from their base; the dismal sound of the pumps is heard; the ship leaps, as it were, madly from billow to billow; the ocean breaks and settles with engulfing floods over the floating deck, and beats with deadening, shivering weight against the staggered vessel. I see them, escaped from these months' passage, on the ice-clad rocks of Plymouth, weak and weary from the voyage, poorly armed, without shelter, without means, surrounded by hostile tribes."

Interesting descriptions of the Pilgrim Fathers are given in *From the Old World to the New* by Marguerite S. Dickson (Macmillan), in *Explorers and Founders of America* by Anna Elizabeth Foote and Avery Warner Skinner (American Book Co.), and in *Ten Great Events* by James Johonnot (American Book Co.). See also *The Story of the Thirteen Colonies* by H. A. Guerber (American Book Co.), *Stories of the Pilgrims* by Margaret B. Pumphrey (Rand), and *Mary of Plymouth* by James Otis (American Book Co.). A colored illustration of "The Pilgrim Fathers Embarking for New England" is given in *America* by John Finnemore in *Peeps at History* series (Macmillan).

PAGE 163 - **Breaking waves, etc.** The description in the first stanza does not at all apply to the coast where the Pilgrim Fathers landed. The country is a succession of low sand-hills, with trees of only moderate growth. "One day an American admirer of the poem called to see Mrs. Hemans in her home near Windermere, and told her how highly the poem was regarded in America.



He had to confess that the coast is not 'stern and rock-bound,' but flat and free from danger. She was so grieved to think that her poem was guilty of describing the scene wrongly that she burst into tears of shame, and could not be comforted."

**Exiles.** They were voluntary exiles. They wished to remain under English rule, loyal to the English king, but in a country where they could worship according to the dictates of their own conscience.

**Moored.** Anchored.

PAGE 165 - **They sang.** They were grateful for past mercies and full of confidence in the future.

**Ocean eagle.** The bald-headed eagle. "A bird of about the same size as the common eagle, with dark-brown plumage, and—in an adult state—the head, neck, tail, and belly white. It frequents both the sea-coast and the lakes and rivers, is fond of fish, feeds on lambs, etc., kills swans, geese and other water fowl." Its favorite nesting place is the ledges of steep rocks along the coast. See *Birds Through the Year* by Albert Field Gilmore (American Book Co.), *Readings in Nature's Book* by William Swinton and George R. Catheart (American Book Co.), and *A Book of Birds* by W. P. Pyecraft (Briggs).

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### AN ESKIMO HUT

This selection is freely adapted from Chapter XII of *An Arctic Boat Journey in the Autumn of 1854* published in 1860.

An interesting account of the Eskimos, from which much additional information may be gathered, is given in *Our Little Eskimo Cousin* by Mary Hazelton Wade (Page). See also *Seven Little Sisters* by Jane Andrews (Ginn).

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### YOUNG LOCHINVAR

This song occurs in the 12th Section of Canto V of *Marmion: A Tale of Flodden Field*. It is sung by Lady Heron to King James, and is complete in itself. See page 293.

PAGE 170 - **Lochinvar.** A castle on the shore of Loch Lochinvar in Kirkcubrightshire, Scotland, the seat of the Gordon family. The hero of the ballad is Gordon of Lochinvar.

**Border.** The borderland between England and Scotland, for many years the scene of almost continuous warfare.

**Save.** Except.

**Broad-sword.** The Scottish claymore.

**Brake.** A thicket.

**Esk river.** A small river flowing into the Solway Firth.

**Netherby.** A castle near Carlisle in Cumberland, England. It was the family seat of the Grahams, or Graemes.

**Bridesmen.** Groomsmen.

**Craven.** Cowardly.

**Like the Solway.** Sir Walter Scott says: "The tide in the Solway advances with such rapidity upon these fatal sands, that well-mounted horsemen lay aside hopes of safety if they see its white surge advancing, while they are yet at a distance from the banks."

**Measure.** Dance.

PAGE 171 - **Kissed the goblet.** It was formerly the custom for the lady to kiss the goblet before the health was drunk.

**Galliard.** A lively dance.

**Croup.** The place behind the saddle.

**Scaur.** A cliff, or steep bank.

**Forsters, &c.** Families living on the English side of the Border.

**Cannobie Lee.** A plain in the valley of the Esk, near the English Border.

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### THE SONG MY PADDLE SINGS

This poem was published in 1894 in *The White Wampum*. The *Handbook to the Victorian Readers* says: "In reading the poems of Pauline Johnson we always expect to be near nature's heart. In this poem she breathes out her love to the paddle that has so often helped her in calm and storm. It is impossible not to observe the susceptibility of the rhythm to the theme, the effort to make the sound harmonize with the sense, the wise use of personification, and the loving sympathy with nature in all her moods. In studying this poem the student should see a succession of beautiful pictures, he should feel in a measure the joy and exultation of the canoeist, and should appreciate the triumph of the paddle, which not only conquered the stream, but also sang the wind to rest and caused the trees to join in its lullaby."

PAGE 172 - **Lateen.** A triangular sail.

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### THE FIRST YEARS OF THE RED RIVER SETTLEMENT

This selection is freely adapted from Chapter II of *The Red River Settlement: Its Rise, Progress and Present State* published in 1856.

Early in the nineteenth century the Earl of Selkirk had turned his active attention to the great western country, then in the hands of the Hudson's Bay Company, as a field for colonization. He was impressed with the misery which he saw everywhere in Great Britain. He knew that "during the fifteen years which preceded Waterloo the population of Britain rose from ten to thirteen millions, the rate of wages fell, the price of wheat rose and famine and death

looked the poor in the face. The poor rate rose fifty per cent., and the increase of poverty was followed by crime." With the object of doing what he could to relieve the distress he began to buy up the stock of the Hudson's Bay Company, which had been much depreciated owing to the quarrels between the fur companies. In two years he found himself in control, and at the annual meeting of the company, May 30th, 1811, he brought before the shareholders an important proposition. This plan, says Dr. George Bryce, was "that, while in no way interfering with the fur-trade, they should sell to him as a private individual, a large tract of land for him to colonize and administer, they being free of the expense of transport, of outlay for the settlers, of government, of protection, and of the quieting of the Indian title to the land. The company accepted his offer, and sold him 116,000 square miles of fertile territory. This district, called by his lordship Assiniboine, covered modern Manitoba and a part of Minnesota and North Dakota. It was twice the size of England and Wales."

As soon as the land had been acquired Selkirk began energetic preparations to carry out his plans. Men who had had experience in the far West were chosen to go among the people and explain the project. A Canadian Highlander, Miles Macdonell, was appointed leader of the expedition and governor of the new colony. In spite of much opposition, especially from the partners and friends of the North West Company, a number of Scottish and Irish settlers were gathered and vessels secured to carry them to their homes in the valley of the Red River. Two of these vessels, *The Prince of Wales* and the *Eddystone*, were particularly for the work of the Hudson's Bay Company, while the third, the *Edward and Ann*, was intended for the conveyance of the colonists. At Stornoway on the Island of Lewes, the settlers were taken on board, and the ships set sail on July 26th, 1811. The passage was long and stormy, so that it was not until September 24th that the vessels reached York Factory on Hudson Bay. As it was too late to attempt the journey to the Red River for that year, preparations were made to erect shelters for the colonists, and there they remained comfortably enough during the winter. In the spring, as soon as the rivers were open, a start was made. The journey of 728 miles was accomplished in 55 days, the colonists reaching the forks of the Red and Assiniboine Rivers on August 30th, 1812.

A few days after the arrival at the Red River, Miles Macdonnell took formal possession of the country in the name of the Earl of Selkirk, and began preparations for the winter. He judged it best to send the colonists up the Red River about 60 miles to a small French settlement called Pembina, where the buffalo could be conveniently hunted. A number of Salteaux Indians were chosen to act as guides, and under their charge the journey was safely made, Pembina being reached on September 11th. A second party of settlers reached the Red River on October 27th, and these were immediately sent to join the original band. Comfortable quarters were rapidly pushed to completion and were occupied on December 21st, to the joy of the united companies of settlers.

The early history of the Red River Settlement is given at length in *The Romantic Settlement of Lord Selkirk's Colonists* and in *The Life of Lord Selkirk* both by George Bryce (Mussion). See also *The Selkirk Settlers in Real Life* by R. G. MacBeth (Briggs).

PAGE 174—**Hudson's Bay Company.** The fur-company known as "The Governor and Company of Adventurers of England trading into Hudson Bay"



was organized in 1670 under charter from Charles II, King of England, Prince Rupert of the Rhine being the first governor. For many years the company confined its operations to the shores of Hudson Bay, but eventually it spread its trading posts over almost all the northern half of the continent, and on the Pacific coast as far south as California. In 1821 it absorbed the North West Company, and in 1869 it surrendered its territorial rights in British North America to the Dominion of Canada. See *The Story of the Canadian People* by David M. Duncan (Macmillan).

**Earl of Selkirk.** Thomas Douglas, fifth Earl of Selkirk, was born at St. Mary's Isle, Kirkeudbrightshire, Scotland, June 20th, 1771, and was educated at Edinburgh University. After graduating he became much interested in the critical state of the Highlands of Scotland, and in 1792 undertook a tour through that part of the country in order to investigate for himself the condition of the peasantry. In 1799 he succeeded his father in the earldom, his six elder brothers having already died. In 1802 his attention was drawn to the Red River Valley as a field for colonization, and in that year he discussed the question with the British government. He was induced, however, to abandon his scheme, and instead he directed his energies to founding a colony in Prince Edward Island. This venture, though some difficulties were encountered at first, in the end proved completely successful. He also, about the same time, interested himself in Upper Canada and was connected with the early history of the Baldoon settlement. In Great Britain he took an active part in Parliament, and on several occasions was elected as the representative of the Scottish peers in the House of Lords. In 1811 he purchased from the Hudson's Bay Company, in which he had acquired a controlling interest, a large tract of land along the Red River, with the object of settling it with emigrants from Great Britain. The first party of settlers was sent out under his auspices in 1811; other parties followed in succeeding years. Disputes soon arose with the North West Company, and these finally culminated in the Seven Oaks affair in 1816. The settlers were driven out and the colony was for a time destroyed. In the meantime Selkirk had arrived at Montreal, and early in June, 1816, he set out for the Red River, accompanied by a force of 120 men and armed with a commission as a justice of the peace. On the way the news of the disaster to the colony reached him. He at once seized Fort William, the chief post of the North West Company, and remained there during the winter of 1816-1817. In the spring of 1817 he proceeded to the Red River, where he again established his colonists on their farms. This done, he returned to Canada, where proceedings were immediately taken against him by his enemies on the ground that he had exceeded his authority. The trials were a farce, but finally Selkirk was fined £2,000. He returned to England in 1818, and on his arrival engaged in a Parliamentary struggle to clear his name and maintain his rights. But his health had been undermined by his constant exertions. He retired to the south of France, where he died at Pau, April 8th, 1820. See Bryce's *The Life of Lord Selkirk*, Duncan's *The Story of the Canadian People*, and *Brief Biographies Supplementing Canadian History* by J. O. Miller (Copp).

**Unwelcome visitors.** The account in the text is not quite accurate. Nothing at this time occurred to give the settlers the idea that they were unwelcome; their removal to Pembina was a voluntary act on the part of the governor, Miles Macdonell.

**PAGE 175 – North West Company.** The company was organized at Montreal in 1795 by a number of merchants engaged in the fur-trade. Most of the partners had already been engaged in trading in the far West, where the new company soon proved itself to be a vigorous rival of the Hudson's Bay Company. In 1802 it absorbed the X Y Company, a younger rival, and after a struggle which lasted until 1821 was finally itself absorbed into the Hudson's Bay Company.

**Pembina.** A small French settlement up the Red River about 60 miles from Winnipeg. It is now in United States territory.

**Culloden.** The famous battle fought in 1746 between the Highlanders under Prince Charles Edward and the troops of King George II under the Duke of Cumberland.

**PAGE 176 – Tents or huts.** As a matter of fact commodious log cabins, completed by December 21st, had been erected at the junction of the Red and Pembina Rivers. The place was called Fort Daer, in honor of Lord Selkirk, this being one of his minor titles.

**Products of the chase.** Principally buffalo meat.

**Fish.** Although the settlers were for the most part accustomed to fishing, yet fish in the Red River were so scarce that year that the fishers met with little success.

**Nettle.** George Bryce says: "The chief food of the settlers for all that summer through was the prairie turnip. This is a variety of the pea family, which, with its large tap-root, grows quite abundantly on the dry plains. An old-time trader who was lost for forty days and only able to get the prairie turnip, practically subsisted in this way. Along with this the settlers gathered quantities of a very succulent weed known as 'fat-hen,' and so were kept alive."

**Fort Alexander.** A trading-post of the Hudson's Bay Company near the mouth of the Winnipeg River.

**Wild pigeons.** Frank M. Chapman in *Bird-Life* (Appleton) says: "The wild or passenger pigeon is now so rare that its occurrence is worthy of note. Less than fifty years ago it was exceedingly abundant, but its sociable habits of nesting and flying in enormous flocks made it easy prey for the market-hunter, and, with that entire disregard of consequences which seems to characterize man's actions when his greed is aroused, the birds were pursued so relentlessly that they have been practically exterminated." *Birdcraft* by Mabel Osgood Wright (Macmillan) has a full-page illustration with description of the birds. *A Popular Handbook of the Birds of Canada and the United States* by Thomas Nuttall (Musson) contains a most interesting chapter dealing with their habits. See also an excellent colored illustration in *A Book of Birds* by W. P. Pyecraft (Briggs).

**PAGE 177 – In this hope.** This was the third party of colonists. They did

not reach Fort Churchill in time to undertake the journey to the Red River until the following spring.

**Kept aloof.** George Bryce says: "The reception by the French half-breed residents of Pembina was not now so friendly as that of the previous winter. At first the Nor' Wester feeling had been one of contempt for the colonists and pity for them in their hunger and miseries. The buildings at Fort Daer were an evidence of occupation that caused the jealous Canadian pioneers to pause. The reception of the second season was thus decidedly cool."

**Slaving all winter.** Very heavy snows fell during the winter of 1813-1814. This prevented the buffaloes from coming freely into the open plains, and in addition the settlers were but little expert in the use of snowshoes, without which it was impossible to follow the chase.

**A plot.** There was a suspicion of a plot rather than any actual proof. The opposition of the Nor' Westers, however, was becoming stronger and stronger, and was soon to break out into open and violent hostility.

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### THE RED RIVER VOYAGEUR

This poem was written by Whittier after reading in a newspaper an account of the Roman Catholic Mission at St. Boniface, at the junction of the Red and Assiniboine rivers. The mission church referred to is the old structure "with turrets twain," erected by Bishop Provencher in 1832, and which was burned on December 14th, 1860. A beautiful stone cathedral has lately taken the place of the edifice erected on the site of the old mission church. On the occasion of the celebration of Whittier's eightieth birthday the bells of St. Boniface were rung as a special tribute to the aged poet. On this fact being communicated to Whittier by the United States consul at Winnipeg, he sent a graceful letter of acknowledgment to the Archbishop of St. Boniface.

PAGE 178 - **Cloud-rack.** Thin, broken clouds floating in the sky.

**Assiniboins.** A tribe of Indians living in the vicinity of where Winnipeg now stands.

**Upon the shore.** See *Revelation* X. 1-6

PAGE 179 - **Vesper.** The bell calling to evening prayer.

**St. Boniface.** St. Boniface was settled in 1817 by the De Meuron Regiment, Swiss auxiliaries in the British service during the War of 1812, who had been brought to the Red River by Lord Selkirk. The city was named in honor of St. Boniface, the apostle of Germany.

**Turrets twain.** The old cathedral was surmounted by two towers.

**Mortal journey.** Journey through life.

**Bitter north winds.** Troubles and anxieties crowd upon us.

**As oarsmen.** Tired with the weary struggle.

**Angel of Shadow.** The angel of Death.

**His release.** When death comes.



## SEVEN TIMES FOUR

This selection is one of the *Songs of Seven* published in 1863 in a volume entitled *Poems*. The complete poem is divided into seven sections, descriptive of seven periods in the life of a woman: "Seven Times One—*Exultation*"; "Seven Times Two—*Romance*"; "Seven Times Three—*Love*"; "Seven Times Four—*Motherhood*"; "Seven Times Five—*Widowhood*"; "Seven Times Six—*Giving in Marriage*"; "Seven Times Seven—*Longing for Home*." These poems are "noteworthy for the musical lilt which makes them cling to the memory, and for a warmth of sentiment which touches the popular heart."

The poem in the text deals with a happy wife and mother, rejoicing in her children and waiting expectantly the arrival of her husband who is absent on a distant voyage. All nature is joyous, sympathizing with her mood, and the world is full of laughter and devoid of tears. The poem concludes with the thought that all this happiness is owing to God "that is over us all."

**PAGE 180—Cuckoo-buds.** The cuckoo flower, or lady's smock, is very common in England and grows during the springtime in every meadow. The flowers are a pale purple or lilac, sometimes almost white. See colored plate in *Flowers Shown to the Children* by Janet Harvey Kelman (Jack).

**Hedge-sparrow.** A quiet little bird, more akin, however, to the robin than to the house-sparrow. He is dressed in quiet colors and has a soft little voice. See *British Birds* by F. B. Kirkman in *The People's Books* (Jack) and *Birds Shown to the Children* by M. K. C. Scott (Jack). A colored illustration of the bird is found in *A Book of Birds* by W. P. Pyecraft (Briggs).

**Fain.** Fondly.

**Cowslips.** The queen of the English meadow flowers. The flowers are lemon-colored and grow in clusters at the end of a stout, round stalk. See colored plate in Janet Harvey Kelman's *Flowers Shown to the Children*.

**One missing.** The husband and father.

**Thrall.** Burden.

## THE LARK AT THE DIGGINGS

This selection is taken from Chapters LXIII and LXIV of *It is Never too Late to Mend* published in 1856. The text is in some places adapted from the original.

It is not necessary to know the plot of the novel in order to understand the incident related in the text. The two friends are George Fielding and Tom Robinson. Fielding, a young Englishman, had been compelled to emigrate to Australia, where he proved a failure as a farmer. A former companion, Tom Robinson, had been sent in search of him, and, when he finally reached his side, found him in the last stages of a serious illness. Fielding recovered, and the friends determined to try their chances at the Ballarat gold diggings. They discovered gold and made their fortunes. It was while they were engaged in

working their claims that the Sunday visit to the squatter's farmhouse took place.

The back and wings of the English skylark are mottled with different shades of brown. The breast is yellowish with long brown spots. J. A. Henderson in *Birds Shown to the Children* by M. K. C. Scott (Jack) says: "Everybody knows the song of the skylark. With all sorts and conditions of men it is the favorite among the glad sounds of early spring. The lark begins to sing very early in the year, as soon as bright days in February have given him the least encouragement. But as the sun becomes more powerful, the song is finer and more frequent, and through early summer it ceases only on the stormiest days. Very early in the day, too, he begins, and even on the longest day he is up before the sun. 'Hark, hark, the lark at Heaven's gate sings,' Shakespeare said; and truly it sounds as if sheer joy carried him there always, to give thanks because it is so good to be alive. As he sings he soars up and up and up until the eye can follow him no further; then gradually coming down again he sings until he is close to the ground, dropping to his nest 'those quivering wings composed, that music still.'" John Burroughs says: "The wonder of the English skylark's song is its copiousness and sustained strength. There is no theme, no beginning or end, like most of the best bird-songs, and a perfect swarm of notes pouring out like bees from a hive. We have many more melodious songsters; the bobolink in the meadows, the vesper sparrow in the pastures, the purple finch in the groves, the winter wren, or any of the thrushes in the woods, or the wood wagtail. But our birds all stop where the English skylark has only just begun. Away he goes on quivering wing, inflating his throat fuller and fuller, mounting and mounting, and turning to all points of the compass as if to embrace the whole landscape in his song, the notes still raining upon you as distinct as ever, after you have left him far behind. The English skylark also sings long after all the other birds are silent—as if he had perpetual spring in his heart." See *Bird Life of the Seasons* (Macmillan). Shelley's *To a Skylark* is a beautiful poem descriptive of the effect of the lark's song upon the poet.

PAGE 181 – **Gigantic cage.** To give the bird more freedom of movement.

**The lark.** Robinson thought that his friend was taking him to enjoy a piece of sport. Fielding had said, "I am going to show you a lark, Tom."

PAGE 182 – **Other end of the camp.** The famous Ballarat gold-field, about eighty miles west of Melbourne, Victoria, was opened up in August, 1851, during the great Australian gold rush. Thousands of miners were soon on the scene. The camp was several miles in length, so that it is not strange that the other miners were unknown to Fielding and Robinson.

**Ancient cadences.** The notes of the song it used to sing among the English meadows.

**Outburst.** Shelley speaks of the song of the lark as "a rain of melody."

**First soared from.** The lark builds its nest under a tuft of grass in the open meadow.

PAGE 183 – **They.** The miners.

**Songshine.** "A beautiful coinage from sunshine." In the first editions of the *Fourth Reader* this word was wrongly printed "sunshine."

PAGE 184 – **Such a flat.** So stupid.

## THE PHANTOM LIGHT OF THE BAIE DES CHALEURS

This poem was published in 1905 in *Acadian Ballads and De Soto's Last Dream*. It is a metrical version of a legend familiar in the vicinity of the Bay of Chaleur.

PAGE 185 - **Sheen.** Brightness, light.

**Baie des Chaleurs.** The Bay of Heat, so-called by Jacques Cartier.

**Doublet.** A close-fitting garment covering the body from the neck to below the waist.

**Slashed.** The doublet had openings to show the gold cloth beneath.

PAGE 186 - **Flag of night.** The black flag, the usual emblem of pirates.

## THE BEATITUDES

These verses are found in *Matthew* V. 3-10, and are the opening words of the "Sermon on the Mount", preached by Christ to his disciples. "And seeing the multitudes, he went up into a mountain: and when he was set his disciples came unto him: and he opened his mouth and taught them, saying:"

The Beatitudes are so called from the opening word *beati*, "blessed", in the Latin version of the Bible, known as the *Vulgate*. The Rev. A. Carr in *The Gospel According to St. Matthew in The Cambridge Bible for Schools and Colleges* (Cambridge Press) says: "Mark the Christian growth step by step. First, spiritual poverty, the only character which is receptive of repentance, therefore alone admissible into the kingdom. Secondly, sadness for sin. Thirdly, meekness, implying submission to the will of God. Fourthly, the soul-hunger for righteousness. Then three virtues of the Christian life, each of which wins, without seeking it, a reward in an ascending scale—mercy, purity, peacemaking. The last may be regarded as an encouragement to the disciples and as a test of true discipleship."

PAGE 187 - **Poor in spirit.** Opposed to the spiritually proud, who think they have no need of repentance.

**They that mourn.** The primary meaning is those that mourn for sin, but those in suffering and distress are also intended.

**The meek.** Meekness is essentially a Christian virtue.

**Obtain mercy.** They shall be dealt with as they deal with their fellow-men. Compare the *Lord's Prayer*.

**Shall see God.** The Rev. A. Carr says: "The Christian education is a gradual unveiling of God; all have glimpses of Him, to the pure He appears quite plainly."

**The children of God.** Akin to the divine nature.

PAGE 188 - **For righteousness' sake.** The promise is not to those who are persecuted, but to those who are persecuted *for the sake of righteousness*. "The cause in which a man suffers is everything."



## MAGGIE TULLIVER AND THE GYPSIES

This selection is very freely adapted from Chapter XI of *The Mill on the Floss* published in 1860. The paragraphing has been changed, and the language made much simpler, while many sections are left out entirely. The spirit of the original, however, is carefully preserved.

It is better to treat this selection altogether apart from the story of *The Mill on the Floss*, as it is quite complete in itself—a brief episode in the life of a highly imaginative little girl of nine years. This much, however, may be said: “From childhood Maggie was misunderstood and dominated by the coarse-grained, well-meaning people about her. Her brother Tom, a healthy young animal, with selfish instincts, accepts her devotion as he would that of a dog. He teases her because she is a girl. He hates her because she eludes him by going into her fairy-land of the imagination, whither he cannot follow her. She loves him devotedly; but to her love always brings suffering. She is ill-regulated, and is therefore not a favorite with her mother’s sisters, and is a constant source of trouble to her mother, who does not understand her. Her childhood is a series of conflicts with respectability.”

**PAGE 188 – The resolution.** Maggie had had an unusually violent quarrel with her brother Tom, while they were on a visit to one of her aunts, and in an excess of jealousy had pushed her beautifully dressed little cousin into the mud. There was nothing to do but to run away.

**Gypsies.** A wandering race who came to Europe from India during the 14th or 15th centuries. They live usually in small parties and wander from place to place, supporting themselves by fortune-telling and tinkering and frequently by stealing. There are many bands to be found in England.

**PAGE 189 – Her relations.** Maggie’s aunts, her mother’s sisters, were the terror of her young life. George Eliot’s treatment of the Dodson family in the novel is not surpassed in the whole range of fiction.

**Her father.** Maggie’s father, the miller of Dorlcote Mill, was the only one of the family who really understood the little girl.

**PAGE 192 – Unknown language.** The gypsies have a language of their own called “Romany.”

**PAGE 193 – Dorlcote Mill.** The story of the first part of the novel centres around the mill, a vivid description of which is given in the opening chapter.

**PAGE 197 – From Basset.** Mr. Tulliver had gone to visit his sister at Basset, while the rest of the family were spending the day with one of the aunts.

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LADY CLARE

This splendid ballad first appeared in the volume of 1842, and was partly suggested by Susan Ferrier’s novel *Inheritance*, the heroine of which is a Miss St. Clair. A prose version of the story of the poem, together with a beautiful

colored illustration of Lady Clare, is found in *The Children's Tennyson* by May Byron (Frowde).

PAGE 199 – **Blow.** Bloom.

**Trow.** Believe.

PAGE 200 – **For your life.** As you value your life.

**Unto his right.** To what is legally his.

PAGE 201 – **Russet.** Coarse, rustic.

**Dale . . . down.** By valley and hill.

**Single rose.** She wore no other ornament.

PAGE 202 – **Hard to read.** Difficult to interpret.

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### THE BRITISH EMPIRE

This four-line poem was written as the inscription for the Soldiers' Monument at Quebec, and was subsequently published in 1906 in *A Hymn of Empire and Other Poems*. The thought is that the British Empire has grown to be what it is by the sacrifices that its sons have made. It is not the merchants, the artists, the writers who have made the Empire great or who will maintain its greatness, but the men who have laid down their lives for their country and those who are prepared, if necessary, to follow their example. Ralph Waldo Emerson's lines form an interesting comparison:

“Not gold, but only man can make  
A people great and strong—  
Men who, for truth and honor's sake  
Stand fast and suffer long.

“Brave men who walk while others sleep  
Who dare while others fly—  
They build a nation's pillars deep,  
And lift them to the sky.”

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### DON QUIXOTE AND THE LION

This selection is an abridgment of the adventure of Don Quixote with the lion, taken from an English translation of the Spanish romance, *The Achievements of the Ingenious Gentleman, Don Quixote de la Mancha*. The original book was published in two parts, the first in 1605, and the second in 1615. The aim of the author, Miguel de Cervantes, was not alone to amuse the reader, but also to make fun of the tedious and foolish romances of chivalry which at that time were current. The publication of *Don Quixote* had a great deal to do with the decline of knight-errantry and the popular romances dealing with chivalry. The book itself ranks as one of the great romances of the world. “The

story is so simple that everyone can understand it, and yet it has in it so much wisdom that the wisest may derive pleasure from it. It touches the sense of humor in every heart. It moves to pity rather than ridicule, and to tears as well as laughter. And herein lies its chief claim to greatness, that it seems to have been written not for one country nor for one age alone, but to give delight to all mankind."

The story of *Don Quixote* is briefly as follows: Don Quixote, a gentleman of small means, lived in the village of La Mancha in Spain. His head had become turned with constant reading of tales of chivalry, and he determined to dress himself in armor and to set out upon his horse Rosinante in search of adventure, choosing as his "ladye fair" a village maiden, whom he fancifully named Dulcinea. On his first sally as a knight he came to an inn, which he mistook for a castle, the innkeeper for the lord of the place, and the two serving maids for the ladies of the household. These people, falling in with his fancies, consented to allow him to keep the customary knightly vigil at their "castle." They placed him in the courtyard to spend the night in guarding his armor, and the herdsmen who came to water their herd set upon and abused him greatly, to the amusement of those watching from the windows. In the morning the innkeeper dubbed him knight, and advised him to get money and clean shirts and also to choose a squire to accompany him. Acting upon this advice, he returned home and chose one Sancho Panza, who was willing to accompany him upon his donkey Dapple. The knight's two friends, the parson and the barber-surgeon, and his household, which consisted of his housekeeper and a niece, tried to prevent his second departure by burning his library of tales of chivalry, but without success.

The second series of adventures included a fight with windmills; an encounter with a band of merchants, in which the knight and his horse fared badly; a stop at an inn where Sancho was caught and tossed in a blanket by some mischievous fellows; an adventure with two flocks of sheep, which the knight fancied were two opposing armies; and an attack upon a barber journeying from one village to another and the capture of his brass basin. After these unfortunate happenings, Don Quixote called himself "The Knight of the Sorrowful Countenance."

The parson and the barber-surgeon set out to bring the Don home. They met him at an inn, where they disguised themselves and pretended to enchant him. They succeeded in their plan, and engaged a waggoner to carry him home. There he remained for more than a month, but, becoming restless, he again set out, accompanied by Sancho Panza, and, meeting some men taking a pair of lions to the king, he insisted on their opening the cage that he might fight the beasts. But the lions were in a lazy mood and refused to leave the cage. The knight took this as a tribute to his courage and went on his way well satisfied.

The next day the knight and his squire met a Duchess, who invited them to make a long stay at her castle, expecting much fun at their expense. The Duke gratified Sancho's ambition by appointing him "Perpetual Governor of the Island of Baarataria," and planned so many things for his discomfiture that poor Sancho decided to leave the sword and return to the sickle. Soon after Don Quixote met a knight, who unhorsed him and suggested to him that he banish himself to his own village for a year. Soon after his return home



he became ill with fever and died. Before his death he gave up his fancies and became a worthy gentleman.

Editions of *Don Quixote*, edited by Clifton Johnson (Macmillan) and by James Baldwin (American Book Co.), will be found suitable for class reading. An excellent abridgment of the story, edited by Alonzo Gardiner, is published in *Bright Story Readers* (Macmillan). See also *Stories from Don Quixote* by John Lang in *Told to the Children* series (Jack), *Don Quixote* retold by Edith Roberts in *Stories for the Children* (Ward), and *The Adventures of Don Quixote* adapted by Emily Underdown (Nelson).

**PAGE 203 - Don Quixote.** The original name of the knight was Queseda, but he himself changed it to Quixote when he resolved to set out on his adventures, adding the knightly prefix "Don" or "Sir."

**Sancho.** "Meanwhile Don Quixote worked on a farm laborer, a neighbor of his, an honest man, but with very little wit in his pate. In a word, he so talked him over and with such persuasions and promises, that the poor clown made up his mind to sally forth with him and serve him as esquire. Don Quixote, among other things, told him he ought to be ready to go with him gladly, because any moment an adventure might occur that might win an island in the twinkling of an eye and leave him governor of it. On these and the like promises Sancho Panza, for so the laborer was called, left wife and children, and engaged himself as esquire to his neighbor." Sancho Panza means "Sancho, with the big stomach."

**Oran.** The most westerly department of Algiers. The capital city, Oran, is situated on the Mediterranean.

**His Majesty.** The king of Spain.

**PAGE 204 - La Mancha.** Clifton Johnson says: "La Mancha, of all the districts of Spain, is the last to suggest romance. It lies about fifty miles south of Madrid, and is the dullest tract of all the dull central plateau of the peninsula. The landscape has the sameness of the desert without its dignity. The few towns and villages that break its denuded, inhospitable monotony are mean and commonplace. It is the most unpromising field for the exploiting of knight-errantry that could be imagined."

**Enchanters.** Magicians and enchanters played a great part in the romances of chivalry, generally performing the most marvellous actions. Don Quixote imagined that some enemies of his had changed themselves into these lions in order to destroy him.

**PAGE 205 - Señor.** A Spanish form of address corresponding to the English "sir."

**PAGE 206 - Buckler.** Shield.

**PAGE 207 - Crown of victory.** A great deal of the humor of the story consists in the serious way in which each incident is treated and the solemn introduction and discussion of knightly forms and usages.

**PAGE 208 - Valiant exploit.** Don Quixote added: "If, perchance, His Majesty should enquire the name of him who did it, tell him 'The Knight of the Lions,' for, from henceforth, I am resolved that the title I have hitherto borne, 'The Knight of the Sorrowful Countenance,' shall be changed, accord-

ing to the ancient practice of knights-errants, who changed their names at pleasure."

### THE BATTLE OF BLENHEIM

This poem was written at Westbury in 1798 and published in the same year under the title *After Blenheim*. It should be remembered that the opinion expressed of the battle and its results is that of the simple, old German peasant, and not necessarily that of the author. The poem may be regarded as "a satire on the horrors of war, showing the feeble impression made on the average peasant by the decisive battles of the world." The *Dictionary of National Biography* says: "The concise humor and simplicity of *The Battle of Blenheim* ensure it a place among the best known short poems in the language."

For many years a confederacy composed of England, Holland, Austria, and some smaller independent powers had endeavored to make headway against the ambitious schemes of Louis XIV of France. Louis was an able and sagacious, but unscrupulous monarch, and he was determined to make France supreme in Europe. The confederacy led by William of Orange had met with but little success, and now the Duke of Marlborough had succeeded to the leadership. In 1794 Bavaria joined with France, thus affording to the armies of Louis a clear passage to the Danube. Four French armies, composed of veteran soldiers and skilfully led, were converging on Vienna. The danger was great, but Marlborough was equal to the occasion. His greatest difficulty was in persuading the allies to adopt his plan, which was to march for the Danube, and to strike the French when they were least expecting an attack. Joining his forces with those of Prince Eugene of Savoy and the Margrave Louis, he attacked the three French armies that had already concentrated, at Blenheim, a little village on the banks of the Danube in Bavaria, on August 13th, 1704. The allies, with 56,000 men and 66 guns, were opposed to the French and Bavarians, with 60,000 men and 90 guns. The battle was fiercely contested, but the strategy of Marlborough and the fiery valor of Eugene won the day. The French army was hopelessly defeated, with a loss of 12,000 killed and 14,000 prisoners, including 1,200 officers of rank. In addition, all the guns and the greater part of the army stores fell into the hands of the victors.

Blenheim must be regarded as one of the great decisive battles of the world. Its chief results were to check at once the far-reaching plans of Louis for French domination in Europe, to destroy at a single blow the prestige of the French armies obtained by a long series of victories, and to give to the other nations of Europe an opportunity to work out their destinies in their own way. If the allies had been defeated at Blenheim, it is probable that the course of modern history would have been entirely changed.

*Fights for the Flag* by W. H. Fitchett (Bell) contains a vigorous account of the battle. See also *Stories of Other Lands* by James Johannot (American Book Co.), *The Fifteen Decisive Battles of the World* by Sir Edward Creasy (Macmillan), and *The Battles of English History* by H. B. George (Dodd). A good but somewhat technical description is given in *The Cornet of Horse* by G. A. Henty (Blackie).

PAGE 208 - **The rivulet.** Several small streams run through the marshy

ground near Blenheim to the Danube. It was at this point, when crossing the marshes, that the greatest slaughter took place.

PAGE 209 - **Wonder-waiting.** Expecting to hear some marvel.

**The English.** This assigning of the victory to the English is rather to be regarded as an expression of the patriotism of the poet than as a statement of fact. John Richard Green says: "The whole of the Teutonic race was represented in the strange medley of Englishmen, Dutchmen, Hanoverians, Danes, Wurttembergers and Austrians who followed Marlborough and Eugene."

**Yon little stream.** The Nebel, a tributary of the Danube.

PAGE 210 - **Wasted.** This took place before the battle.

**Duke of Marlbro.'** John Churchill, son of Sir Winston Churchill, was born in 1650. After serving for a time as page to the Duke of York, he entered the army in 1672 and saw service in Holland. Subsequently he went through several campaigns under the great French strategist Turenne, in which he greatly distinguished himself. In 1678 he married Sarah Jennings and became a colonel in the Life-Guards. When James II came to the throne he was raised to the peerage. He was largely responsible for the defeat of Monmouth at Sedgemoor, but in 1687 he deserted James and joined the standard of William of Orange. In the next year he was made Earl of Marlborough. His career during the reign of William was one of treachery and duplicity, and for a time he was imprisoned in the Tower. On the accession of Anne he became the most powerful man in the realm—general, diplomat, and minister. In 1702 he was entrusted with the command of the war against the French and almost at once began the series of brilliant victories that have made his name famous—Blenheim, Oudenarde, Malplaquet, and Ramillies. His skill, however, was shown even more in his ability in holding together the allies than in his conduct of the war. For his military services he was created Duke of Marlborough in 1703. But his influence with the queen was being undermined by his enemies at home, and the breach was widened by a quarrel between the duchess and the queen. He was accused of having taken bribes in connection with army contracts, was found guilty and deprived of all his offices. After the accession of George he was once more appointed commander-in-chief, but he never recovered his political power and influence. Before his death in 1722 at Blenheim, the palace presented to him by the nation in recognition of his great victory, he became partially insane. See *Heroes of England* by J. G. Gibson in *Everyman's Library* (Dent), and *Marlborough* by George Saintsbury in *English Worthies* series (Longmans). *Corporal John* by William Cox Bennett in *Ballads of the Brave* edited by Frederick Langbridge (Methuen) expresses in vigorous verse the love the soldiers had for Marlborough.

**Prince Eugene.** François Eugene de Savoy, a grandson of the Duke of Savoy, was born at Paris in 1663. He was refused a commission in the French army by Louis XIV. and, deeply disappointed, entered the service of Austria. He rose rapidly and distinguished himself in the wars against the Turks. Louis now repented of his refusal and, desiring to have him in the French service, offered him the rank of Marshal, but he declined. In 1701 he defeated the



French forces in Italy. Subsequently he became associated with Marlborough in the command of the allies, and was with him at nearly all his important battles. The two generals had a great admiration for each other and worked in complete harmony. At the close of the war Eugene again turned his arms against the Turks and won several decisive victories. He died in 1736. Old Kaspar is mistaken in speaking of "our good Prince." Eugene was in the Austrian service, while the Bavarians fought on the side of the French.

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### A HURON MISSION HOUSE

This selection is taken from Chapter VI of *The Jesuits in North America in the Seventeenth Century* published in 1867. The extract is slightly shortened, but otherwise it is the same as the original.

The text relates the story of the building of the mission house at Thonaterria, in the country of the Hurons, near Georgian Bay, by the Jesuit priests, Fathers Brébeuf, Daniel and Davost. Brébeuf had already been among the Hurons, but had returned to Quebec in 1629. It was not until 1634 that he again went back to the Hurons and established a new mission. In 1638 Thonaterria was ruined by a plague, and the Jesuits were forced to remove their mission to a town some distance away. See *Canadian Types of the Old Régime* by Charles W. Colby (Holt).

PAGE 211 - **Huron.** The Hurons occupied the territory about Lake Simcoe and Georgian Bay. About 1650 they were almost completely wiped out by their hereditary enemies, the Iroquois.

**Pictures.** One of these pictures represented the Last Judgment. When the plague attacked the village a few years later, this picture became an object of terror to the superstitious Indians. "The dragons and the serpents were supposed to be the demons of the past, and the sinners whom they were so busily devouring to represent its victims."

PAGE 212 - **Indian mortar.** This mortar was rudely constructed of wood.

**Clock.** During the plague the attitude of the Indians towards the clock entirely changed. Parkman says: "The clock, once an object of harmless wonder, now excited the wildest alarm; and the Jesuits were forced to stop it, since, when it struck, it was supposed to sound the signal of death."

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### THE BURIAL OF MOSES

This poem, one of the finest in the English language dealing with a scriptural subject, was published in 1854 in *Poems on Subjects in the Old Testament*. It is based on *Deuteronomy* XXXII. 48-52 and XXXIV. 1-6. Alfred H. Miles says: "Though chiefly known as a writer of hymns for children, Mrs.

Alexander's verse displays powers which under greater restraint would have been even more successful upon a higher plane. A sense of the sublime, and an eye for the picturesque, and especially for color, associated with an easy command of language, and an ear for rhyme and rhythm, are constantly in evidence; and in her lyric, *The Burial of Moses*, have produced a poem which does not seem to fall far short of the great subject of which it treats. This is high praise indeed, but the poem bids fair to become a classic. Though not written specially for children, it appeals alike to young and old. A little child of six years of age known to the writer, after hearing it read, declared with enthusiasm that it was the grandest poem she had ever heard. Older critics will scarcely challenge the use of the word 'grand' in this connection."

**PAGE 213 - Nebo.** Mount Neba, about 2,650 feet high, situated a few miles east of the northern end of the Dead Sea is generally believed to be the ancient Mount Nebo.

**Moab.** An ancient country lying east of the Dead Sea.

**No man.** "And He buried him in a valley in the land of Moab, over against Beth-Peor; and no man knoweth of his sepulchre unto this day."—*Deuteronomy* XXXIV. 6.

**The train.** The funeral procession.

**Them that wept.** An allusion to the employment of professional mourners at Eastern funeral ceremonies.

**PAGE 214 - Hallow'd.** Sacred.

**Arms reversed.** To indicate that war is over for the dead.

**Muffled drum.** Muffled with black cloth.

**Funeral car.** The body of the dead warrior at a military funeral is usually borne on a gun-carriage.

**Minute gun.** Guns fired at intervals of one minute, corresponding to the tolling of bells.

**Sage.** The man who has been honored for his wisdom.

**The bard.** Poet's Corner in Westminster Abbey contains either the graves or the cenotaphs of many of the great poets of England.

**Minster transept.** In churches built in the form of a cross the transepts form the arms of the cross.

**Like glories.** Through the windows of rich stained glass.

**Emblazon'd.** Decorated with tablets in honor of the dead. Throughout this stanza there is probably a reference to Westminster Abbey.

**PAGE 215 - Deathless.** The truths he uttered shall live and have their influence for ever.

**For a pall.** The pall is the covering of the coffin.

**Lie in state.** Usually before the funeral of the honored dead the body lies in state in the cathedral, the coffin, draped with a pall, being placed on a dais, surrounded by lighted candles and guarded by personal friends or by a military detachment.

**Bier.** The carriage on which the body is borne to the grave. In military funerals this is usually a gun-carriage.

**He never trod.** Palestine, the Promised Land. "Yet thou shalt see the land before thee; but thou shalt not go thither unto the land which I gave the children of Israel."—*Deuteronomy* XXXII. 52.

**The strife.** The sufferings and death of Christ.

**Incarnate.** Christ became man.

**Curious.** Inquisitive.

PAGE 216—**Mysteries of grace.** "For my thoughts are not your thoughts, neither are your ways my ways, saith the Lord. For as the heavens are higher than the earth, so are my ways higher than your ways, and my thoughts than your thoughts."—*Isaiah* LV. 8 and 9.

## THE CRUISE OF THE CORACLE

This selection is taken with a few slight changes and some omissions from Chapter XXIV of *Treasure Island* published in 1882. The original chapter heading is retained. An interesting account by Stevenson himself of how he came to write the book is given in *My First Book* edited by Jerome K. Jerome (Chatto). A good school edition of *Treasure Island*, edited by Hiram Albert Vance, is found in *Pocket Classics* (Macmillan).

In a previous chapter of *Treasure Island* the coracle is described as follows: "I dropped into the hollow, lifted the side of the tent and there was Ben Gunn's boat—home-made if ever anything was home-made: a rude lop-sided framework of tough wood, and stretched upon that a covering of goat-skin, with the hair inside. The thing was extremely small even for me, and I can hardly imagine that it could have floated with a full-sized man. There was one thwart set as low as possible, a kind of stretcher in the bows, and a double paddle for propulsion. I had not then seen a coracle, such as the ancient Britons made, but I have seen one since, and I can give you no fairer idea of Ben Gunn's boat than by saying it was like the first and the worst coracle ever made by man. But the good advantage of the coracle it certainly possessed, for it was exceedingly light and portable." A picture of a coracle of the ancient Britons is found in the *Saskatchewan Public School History of England* (Macmillan).

The story of *Treasure Island* is told for the most part by Jim Hawkins, who lived with his parents at the "Admiral Benbow" inn on the coast of England. One day there came to the inn a sailor, who proved to be Billy Bones, a former lieutenant of the notorious pirate, Captain Flint. Bones had betrayed his former associates by concealing from them the map of the island on which Flint had buried his treasure, and was in mortal terror of being found by them. He was in special fear of a one-legged man named Long John Silver, and indeed he paid Jim a sum of money to keep a sharp lookout for his enemy. In the end Bones's hiding-place was discovered by the pirates, but before they could make an attack on him he died of an apoplectic fit. The packet containing the map fell into the hands of Jim, who, after some exciting adventures



with the pirates, succeeded in placing it in the hands of Dr. Livesey, whom he found at the home of Squire Trelawney.

Both Dr. Livesey and Squire Trelawney had faith in the map, and it was resolved to equip a ship to find the island and bring back the treasure. The squire went at once to Bristol to arrange for the expedition, but while there he fell into the hands of Long John Silver, who suspected that Jim had obtained possession of the map. Silver so ingratiated himself with the simple squire that he was entrusted with the choosing of the crew. The result was that when the ship, the *Hispaniola*, sailed, the crew was largely made up of pirates, Silver himself going as cook. Jim Hawkins was taken along as cabin boy.

During the early part of the voyage everything went along smoothly, but as they neared the island Captain Smollett, who was in charge of the ship, began to suspect that something was amiss. This suspicion was confirmed by a conversation that Jim accidentally overheard between Long John and some of the men. The front part of the ship was quietly prepared to resist an attack and the loyal men stationed there, but in such a way as to rouse no suspicion among the pirates. Nothing happened until the island was reached, when most of the men were allowed to go ashore, Jim very foolishly accompanying them.

Captain Smollett, with Dr. Livesey, Squire Trelawney, and the loyal men, succeeded in trapping the pirates who had remained on board, and began to move stores and arms from the ship to an old stockade on the island. When they were discovered, an attack was made on them and several on both sides were killed. In the meantime Jim had made his escape from Long John's men, and in his wanderings round the island had fallen in with Ben Gunn, a sailor who had been marooned there some years before. Gunn was very anxious to meet Dr. Livesey and begged Jim to arrange a meeting. Later Jim succeeded in joining his friends in the stockade, which the mutineers continued to attack at intervals.

The spirit of adventure was strong in Jim, and he determined to slip out from the stockade and find a small boat about which Ben Gunn had told him. He found the boat and decided to visit the ship, which was now in the possession of the mutineers. The story related in the text follows. When he reached the *Hispaniola*, he found that two drunken sailors alone were on board. In the fight that followed, one of the sailors was killed and the other badly wounded. Jim finally succeeded in bringing the vessel to land, the remaining pirate falling overboard in a desperate effort to kill him.

When he had beached the ship, Jim made his way to the stockade, and to his great surprise found himself in the hands of Long John and his men. During his absence an arrangement had been made between Silver and Captain Smollett, by which the stockade had been turned over to the pirates and the map given up. But Silver was not aware that Ben Gunn had found the treasure and had removed it to a secure hiding-place. This information Gunn had given to Dr. Livesey. The pirates were tricked, but they did not yet know it. Jim's life was more than once in danger at this time, but he was saved by Long John, who wished to keep him as a hostage. When, however, the pirates located the place where Flint had buried the treasure, and found that it had been removed, they turned in a fury on Long John and Jim, and would have killed them, had they not been rescued by some of the loyal party who were hidden near by.

As everyone was anxious to leave the island where so many tragic scenes had occurred, they began at once to remove the gold to the ship, and were soon

ready to return home. The surviving mutineers, with the exception of Silver, were left on the island. At one of the ports at which they stopped on the way home Silver escaped, taking with him three or four hundred guineas, which he secured by cutting into the cabin where the gold was kept. The remainder of the treasure was divided, but no one of the original members of the expedition ever cared to return to the island to carry away the money left behind.

**Easting.** Edging towards the East.

**PAGE 218 - Cape of the Woods.** A map of Treasure Island, drawn by Stevenson himself, is found in all editions of the book.

**PAGE 219 - Mainsail.** The large sail behind the main mast.

**Jibs.** Three-cornered sails in front of the mast, running from the mast to the bowsprit.

**Drawing.** Well filled with wind.

**Lying a course.** Steering into the direction of.

**Fetch.** Edge, or reach.

**The wind's eye.** The identical direction from which the wind was blowing, thus catching the ship "dead aback."

**PAGE 220 - Dead aback.** By pushing its (the wind's) weight against the ship and sails, without having an opportunity of making the sails "draw" or fill with wind, which would be the case if the ship were not pointed into "the wind's eye."

**Shivering.** Merely quivering, almost motionless.

**Fell off.** Turned from one "tack" and filled up again on another. This describes the zig-zag method made necessary when trying to sail in a direction contrary to that of the then prevailing wind.

**Hung . . . in irons.** In turning from one "tack" to another there is a moment in which the ship receives no momentum at all from the wind. If she does not carry enough "way" or momentum from one "tack" to carry her over into the other she remains suspended in "the wind's eye", unable to either remain on her old "tack," or steer over into the new one.

**Water-breaker.** Keg for holding water. Jim was suffering all the tortures of an intense thirst.

**Fore-companion.** The gang-way leading to the cabin in the front of the ship.

**PAGE 221 - Tiller.** A lever fitted to the rudder head and used for turning the rudder in steering.

**Batten them down.** Put the covers over and secure the entrance to the hold, or the inside of the ship.

**Yawing.** Drifting.

**Blocks.** Wooden pulleys used in rigging ships.

**Leeway.** Drifting.

**PAGE 222 - Port tack.** A "tack" steering in the direction of the left.

**Forefoot.** The very front part of the vessel on the water-line.

**Bowsprit.** A large boom, or spar, which projects over the stem of a ship, to carry sail forward.

**Jib-boom.** A spar, or boom, which serves as an extension of the bowsprit.

**Stay and brace.** Two ropes used to hold the mast in place.

## THE SEA

This poem is purely impersonal and has no relation to the actual life of the author. As a matter of fact the poet never even crossed the English Channel. His biographer states that "the only time he was ever on the sea it made him very sick." A writer in *The Book of Knowledge* (Grolier) says: "The spirit of freedom which one seems to absorb when in the full delight of a voyage over the sparkling sea has never been better rendered than in this poem. In this case it is supposed to be an old sailor who is speaking, but the salty breeze, which the poet has so cleverly suggested by the swift movement of his verse, is familiar to us all. There is a certain infectious quality of actual pleasure in this song of the sea that makes us for the moment sharers of the old sailor's love for the life of the ocean, though we may be conscious that there is another side to it less attractive."

PAGE 223 - **Mocks the skies.** Dashes its form in the face of the skies.

**Cradled creature.** The sea in calm.

**The world below.** The very secrets of the world under the ocean seem to be laid bare.

**South-west blasts.** The ship rides so high on the waves that the origin of the wind is revealed.

PAGE 225 - **Red the morn.** A warning of a coming storm.

**Porpoise.** A member of the whale family, usually five or eight feet in length. Its motion in the water is a kind of circular leap. See *Natural History* by Alfred H. Miles (Dodd).

**Dolphins.** The dolphin measures generally from twenty to twenty-five feet in length. A wide dorsal fin of a yellow-gold color extends almost the whole length of the back. See Alfred H. Miles's *Natural History*.

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## THE WIND'S WORD

This poem was written at Ottawa in the year 1895, and was first published in 1900 in the collected edition of Lampman's *Poems*. This is one of the lyrics in which the poet identifies himself with a mood of nature. The contrast, of course, is between the absolute freedom of the wind, and the writer and his "deadness of thought". Note the examples of free use of words, such as "floundered" and "blackened".

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## GULLIVER AMONG THE GIANTS

This selection is taken from "A Voyage to Brobdingnag," Part II of *Gulliver's Travels* published in 1726. Gulliver made several voyages, the first two



of which are the best known: that to Lilliput, the Land of the Pygmies, and that to Brobdingnag, the Land of the Giants. After escaping from the Lilliputians he returned to England, but becoming restless, set out on another voyage two months later, June 20th, 1702, bound for the eastern seas. Stormy weather delayed the voyage, and a part of the crew was obliged to land on an unknown island in order to obtain water. The sailors were frightened away by the giants who inhabited the country, and Gulliver, who had gone on shore to explore the country, was left behind in the confusion. He was found by one of the giants, and taken to court, where he became the toy of the ladies. He remained in the country for some time, until by a marvellous contrivance he was able to make his escape. An excellent abridgment of the story of *Gulliver's Travels* is given in *Children's Stories from English Literature: Shakespeare to Tennyson* by Henrietta Christian Wright (Scribner). Good school editions are edited by Clifton Johnson in *Pocket Classics* (Macmillan), and by Alfonzo Gardiner in *Bright Story Readers* (Macmillan). See also *Gulliver's Travels* edited by John Lang in *Told to the Children* series (Jack).

Clifton Johnson says: "Swift's style as a writer was masterly in its simplicity and vigor. He often expressed himself coarsely, but never with affectation, and what he says has an ease and a directness that have rarely been equalled. The work by which he is best known is of course his *Gulliver's Travels*. A few years before this masterpiece was published *Robinson Crusoe* had appeared, and the influence of De Foe's great romance can be plainly traced. The fictitious narrators are in each case plain seafaring men who have been wrecked and cast away in distant and little-known parts of the world, and their stories are told in the same homely manner, and gain an air of fact by the recital of many minute and trifling circumstances. But in the case of *Gulliver's Travels* the book has a hidden meaning. Most of it is a satire on the politicians of the day and their methods, but the final portion derides mankind in general. Its publication, in 1727, was hailed with mingled merriment and amazement, and Gulliver's story had on its surface such an appearance of veracity that in some quarters it was more than half believed. Swift concealed his own authorship, and prefaced the volume with the letter of one Richard Sympson, who vouches for the reality of Mr. Gulliver, and declares that he is highly esteemed at his home near Newark in Nottinghamshire, and that his veracity was such that it had become a sort of proverb among his neighbors, when anyone affirmed a thing, to say: 'It is as true as if Mr. Gulliver had spoken it.'"

**PAGE 226 - The farmer.** The incidents in the text took place soon after Gulliver was abandoned by the sailors. He wandered around for a time, but was finally discovered in a grain-field by one of the farm-laborers. The farmer treated him with great kindness and took him to his house, wrapped in an ordinary pocket-handkerchief.

**Thirty feet high.** The farmer himself is described in *Gulliver's Travels* as taller than a church steeple. Clifton Johnson says: "The exaggerated account of the size of the Patagonians published by Magellan and others had not been refuted in Swift's time; and as late as 1764 Commodore Byron declared their stature filled him with amazement. Hence Brobdingnag did not seem so extravagant a fiction when it appeared as it does now."

## TO A WATER-FOWL

This poem, although written in 1815, was not published until three years later, when it appeared in the *North American Review* for March, 1818.

John Bigelow in *William Cullen Bryant in American Men of Letters* series (Houghton) says: "When Bryant journeyed on foot over the hills to Plainfield on the 15th of December, 1815, to see what inducements it offered him to commence there the practice of the profession to which he had just been licensed, he says in one of his letters that he felt 'very forlorn and desolate.' The world seemed to grow bigger and darker as he ascended, and his future more uncertain and desperate. The sun had already set, leaving behind it one of those brilliant seas of crysolite and opal which often flood the New England skies, and, while pausing to contemplate the rosy splendor, with rapt admiration, a solitary bird made its winged way along the illuminated horizon. He watched the lone wanderer until it was lost in the distance. He then went on with new strength and courage. When he reached the house where he was to stop for the night he immediately sat down and wrote the lines *To a Waterfowl*, the concluding verse of which will perpetuate to future ages the lesson in faith which the scene had impressed upon him. Bryant was only twenty-one years of age when he wrote this poem, which by many is thought to be the one they would choose to preserve, if all but one of his poems were condemned to destruction." An excellent commentary on the thought of the poem is to be found in the chapter entitled "The Flight of the Bird" in *Gray Lady and the Birds* by Mabel Osgood Wright (Macmillan). H. T. Tuckerman says: "The very rhythm of the stanzas *To a Waterfowl* gives the impression of its flight. Like the bird's sweeping wing, they float with a calm and majestic cadence to the ear."

**PAGE 229 - Last steps of day.** The hues of sunset. "The figure is probably suggested by cloudlets dotting the sky with patches of roseate color, each bearing a fanciful resemblance to a footprint on the sky's deep blue."

**Thy solitary way.** A comparison with his own loneliness is suggested. *See Introduction.*

**Fowler.** Sportsman.

**Crimson sky.** This line was first written, "As darkly painted on the crimson sky," but the reading was changed before the poem appeared in print. An interesting discussion as to the comparative excellence of the two readings is found in *Sella, Thanatopsis and Other Poems* by William Cullen Bryant in *The Riverside Literature Series* (Houghton).

**Floats along.** Gradually disappearing in the distance.

**Plashy.** Covered with pools of water; watery.

**Marge.** Margin, brink.

**Chafed.** Worn by the action of the waves.

**PAGE 230 - Teaches.** Directs or guides its flight.

**Desert.** Without human inhabitants.

**Illimitable.** Boundless.

**Abyss.** Infinite space.

**From zone to zone.** Writing of the last stanza of the poem Parke Godwin says: "The solemn tone in which the poem concludes, and which by some critics has been thought too moralizing, was as much a part of the scene as the flight of the bird itself, which spoke not alone to his eye but to his soul. To have omitted that grand expression of faith and hope in a divine guidance would have been to violate the entire truth of the vision."

**Certain.** Unerring.

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### 'TIS THE LAST ROSE OF SUMMER

This poem is one of the *Irish Melodies* published at intervals between 1808 and 1834. See page 170. The thought of the poem is summed up in the last two lines: life, after those we love have departed, is not worth living. The music of the song is found in *Songs Every One Should Know* edited by Clifton Johnson (American Book Co.).

PAGE 231 - **Shining circle.** The metaphor is that of a ring set with precious stones.

**Bleak.** The world would then be bleak.

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### THE ARCHERY CONTEST

This selection, changed slightly from the original, is taken from Chapter XIII of *Ivanhoe* published in 1819. A good school edition of the book, edited by Alfred M. Hitchcock, is found in *Pocket Classics* (Macmillan).

The story of *Ivanhoe* deals with the romantic days of Richard the Lion-hearted, who himself plays an important part in the narrative. The interest of the novel centres around the silent love of the Jewess Rebecca for Ivanhoe, the disinherited son of Cedric, and himself the lover of the Saxon princess, the Lady Rowena. The incident here related is complete in itself and may be considered entirely apart from the novel. Prince John, the regent of the kingdom during the absence of his brother Richard, was plotting to secure the throne for himself. A two days' tournament had been held at Ashby, and at the end of the second day a messenger arrived from the king of France with the news that Richard had been freed from his Austrian prison. John was alarmed and wished to bring the tournament at once to a close without regarding the sports that had been arranged for the commons on the third day. It is at this point that the extract in the text begins. A careful outline of the plot of *Ivanhoe* is given in *Fifty English Classics Briefly Outlined* by Melvin Hix (Hinds). See also *Studies in Literature* by Frederick M. Tisdell (Macmillan).

PAGE 232 - **Yeomen.** The common people below the rank of the gentry.

**Commons.** The peasants.



**De Bracy.** Maurice de Bracy, the leader of a band of "Free Companions" in the service of Prince John.

**Waldemar.** Waldemar Fitzurse, the confidential adviser of Prince John.

**Prince's promise.** The third day of the tournament was to be given up to sports such as archery, bull-baiting, etc.

**Saxon serfs.** Illustrates the habitual contempt that the Norman nobles had for the English.

**Insolent peasant.** Isaac of York, a Jew and the father of Rebecca, by command of Prince John, had attempted, on the first day of the tournament, to take a seat in one of the galleries overlooking the lists. Cedric the Saxon occupied a seat in this gallery and resisted the attempt of Isaac. Locksley, an archer, had applauded the action of Cedric, and so had incurred the ill-will of Prince John.

PAGE 233 - **Baldric.** A belt passing over the shoulder and under the arm.

**St. Hubert.** Hubert was a cousin of Pepin, King of France, and was so fond of hunting that he neglected his religious duties for the sake of his favorite sport. One day he was warned by a stag, which appeared before him wearing a cross, that unless he reformed he would suffer eternal ruin. This so impressed Hubert that he took orders and afterwards became Bishop of Liege. After his death he was canonized and recognized as the patron saint of huntsmen and foresters.

**Rangers.** Game wardens.

**Royal forests.** Certain forests in England were set apart for the king's use in hunting. See "The Royal Forests of England" in *Old English Ballads* edited by John A. Long (Heath).

**Insolent babble.** Prince John had asked Locksley if he could use the long-bow, and had received a quiet answer in the affirmative: "a woodsman's mark, and at a woodsman's distance, I can hit."

PAGE 234 - **Locksley.** The forester was in reality the famous Robin Hood, the outlaw of Sherwood Forest. See *Stories of Robin Hood* by H. E. Marshall in *Told to the Children* series (Jack) and *Heroes Every Child Should Know* edited by Hamilton Wright Mabie (Doubleday).

**The prize.** At the tournaments on both days the prize had been won by Ivanhoe, who, as a devoted follower of Richard, was detested by Prince John.

**Nobles.** A gold coin worth about \$1.60 of our money, but of course much more valuable then.

**Lincoln green.** Cloth made at Lincoln. The dress usually worn by foresters.

**Provost.** The supervisor of the tournament.

**Lists.** The enclosed space in which the tournament was held.

PAGE 236 - **Silver pennies.** The penny contained about twenty-four grains of silver.

**Hastings.** The battle fought in 1066 on the Hill of Senlac, near Hastings, between the English and the Norman invaders.

PAGE 237 - **Runagate.** Vagabond.

PAGE 238 - **In the clout.** The very centre of the target.

**Mend.** Improve.

**The fiend.** The devil himself.

**North Country.** Usually applied to the land lying north of the Humber.

**PAGE 239 – Give him the bucklers.** Yield to him.

**Whittle.** Knife.

**Sirrah.** A form of address usually denoting inferiority.

**PAGE 240 – Livery.** Wear the uniform or livery of the prince.

**King Richard.** Still another quiet insult to Prince John.

## THE PLAINS OF ABRAHAM

This poem was published in 1860 in *Hesperus and Other Poems and Lyrics*. The original poem consists of nine stanzas, two of which are omitted in the *Fourth Reader*. The first of those omitted follows the second stanza in the text, and the other the sixth. The stanzas are:

(1) "I saw them, one and all,  
The banners of the Gaul  
In the thickest of the contest, round the resolute Montcalm;  
The well-attended Wolfe,  
Emerging from the gulf  
Of the battle's fiery furnace, like the swelling of a psalm."

(2) "The sun looked down with pride,  
And scattered far and wide  
His beams of whitest glory till they flooded all the Plain;  
The hills their veils withdrew,  
Of white, and purplish blue,  
And reposed all green and smiling 'neath the shower of golden rain."

The poem is one of Sangster's best. The verse has a splendid vigor and vitality, while the series of pictures presented is brilliant in the extreme. The scenes the poet pictures, however, serve only to bring before us the awfulness of war and to impress us with the blessedness of peace.

The battle of the Plains of Abraham was fought on September 13th, 1759. It is only within the last few years that historians have been able to clear up the many difficulties in connection with the various contemporary accounts of the battle. The latest and most accurate information on the subject is given in *Wolfe: The Hero of Quebec* and in *Montcalm: The Hero of a Lost Cause*, both volumes by William Wood (Macmillan). The story in both books should be read, as the one deals with the battle from the English point of view, and the other from the French. A brief but accurate summary of the incidents of the battle itself, as well as the operations preceding the struggle, is given in *The Story of the Canadian People* by David M. Duncan (Macmillan). The story as told by Francis Parkman in *Montcalm and Wolfe* is incorrect in many particulars.

James Wolfe was born at Westerham, Kent, on January 2nd, 1727. In 1737 the family removed to Greenwich, where for a time he attended school.

In 1741 he obtained a commission in the 44th Foot, and in the next year was gazetted an ensign in the 12th Foot. Shortly afterwards he accompanied his regiment to Flanders. At the battle of Dettingen, though only sixteen, he was acting adjutant. For his conduct on that occasion he was confirmed as adjutant and promoted to a lieutenancy. After serving for some time on the continent he returned to England, and took part in the campaign against Prince Charles Edward, being present at Culloden in 1746. He again returned to the continent and was wounded at the battle of Laffeldt. In 1749 he attained the rank of major and in the next year that of lieutenant-colonel. Later he spent several months on a visit to the continent. In 1757 he accompanied the expedition against Rochefort as quartermaster-general. The attack proved a failure, not, however, through any lack of competence on the part of Wolfe. Soon after he received the brevet rank of colonel and subsequently the rank of colonel. In 1758 he was offered the command of a brigade in the force which was being prepared to attack Louisbourg. At the siege he greatly distinguished himself, being mainly responsible for the capture of the fortress. Later in the year he was appointed to command the land forces which were to proceed against Quebec. He set sail from England on February 17th, 1759, and met his death on the Plains of Abraham on September 13th, in the same year. The best short life of Wolfe is William Wood's *Wolfe: The Hero of Quebec* already mentioned. See also *Wolfe* by A. G. Bradley in *English Men of Action* series (Macmillan) and *Selections from "The Makers of Canada"* edited by John C. Saul in *Literature Series* (Macmillan).

Louis Joseph, Marquis de Montcalm, was born in the family castle of Candiac, near Nîmes, France, on February 29th, 1712. At the age of six he was sent to school, but did not prove a very apt pupil. In 1727 he joined his father's regiment as an ensign and almost at once saw service against the Germans. In 1735 the death of his father made him the head of the family, but, though he married in the next year, he did not give up the military profession. In 1741 he was made a Knight of St. Louis, and in 1743 was promoted to the command of his regiment. He saw active service during three campaigns in Italy, and in 1746 was badly wounded in a disastrous battle. He was taken prisoner, but was soon released on parole. While still on parole he was raised to the rank of brigadier-general. In 1756 he was appointed to the command of the French forces in Canada. He won brilliant victories over the British at Oswego, Fort William Henry, and Ticonderoga, and finally was shut up in Quebec by the British land and sea forces under Wolfe and Saunders. At the battle of the Plains of Abraham on September 13th, 1759, he was fatally wounded, and died shortly afterwards in Quebec. The best short life of Montcalm is William Wood's *Montcalm: The Hero of a Lost Cause* already mentioned.

**PAGE 241 - The plain.** The Plains of Abraham was named after an old French pilot, Abraham Martin, who used to pasture his cows there in the days of Champlain.

**Chorus dire.** The death-wail of the fallen.

**Pibroch.** The stirring music of the Highland bagpipes.

**Broad claymore.** Colonel William Wood says: "In the thick of the short, fierce fire-light the bagpipes began to skirl, the Highlanders dashed down their muskets, drew their claymores, and gave a yell that might have been



heard across the river. In a moment every British bugle was sounding the 'Charge' and the whole red, living wall was rushing forward with a roaring cheer."

**PAGE 242 - Auld Scotia.** The 78th, or "Fraser's," Highlanders led the charge.

**Two great chiefs.** Wolfe and Montcalm.

**Zephyr-sprite.** The spirit of the gentle breeze of morning.

**Wantons.** Lingers caressingly.

**Rosy lips.** The rosy flush on the eastern horizon in the morning explains the metaphor. Among the ancients the beautiful Aurora was worshipped as the goddess of the morning. See *Favorite Greek Myths* by Lilian S. Hyde (Heath).

**Rancor.** The two leaders had the highest personal regard for one another and showed this feeling by many kindly acts during the long siege.

**Death's impending scorn.** See *I Corinthians* XV. 54 and 55. For the two great leaders Death had no terrors.

**Divinest life.** Peace comes from God. Contrast with "fiends of battle" below.

**Undertoned acclaim.** The quiet music of peace in contrast with the discordant noises of war. In the first editions of the *Fourth Reader* this line was wrongly printed. It should have read: "Is harsh discord, etc."

## THE GRAVES OF A HOUSEHOLD

There is something of a biographical element in this poem, as the third stanza refers to Claude Scott Browne, the brother of the poetess, who was Assistant Commissary-General for Upper Canada and who died at Kingston in 1821. The lesson of the poem, a thought of comfort for those left behind, is found in the last two lines.

**PAGE 243 - Vines are drest.** Vineyards grow over the graves of those slain in the battle.

**Wrapt his colors.** Signifying the noble death he died.

## THE MIRACULOUS PITCHER

This selection is abridged from the section of the same name in Hawthorne's *A Wonder-Book for Girls and Boys*. The remaining sections deal with other well-known stories from Greek mythology. In writing *A Wonder-Book* and its companion volume *Tanglewood Tales*, Hawthorne has departed widely from "the forms that have been hallowed by an antiquity of two or three thousand years." He defends himself, however, on the ground that no epoch can claim a copyright on these immortal fables, and that each age is privileged to deal with them as it pleases. The story of Philemon and Baucis, as told here, differs in

many particulars from the Greek legend, but perhaps it is just as well to ignore these differences and to accept the story as related by Hawthorne. See *The Age of Fable* by Thomas Bulfinch in *Everyman's Library* (Dent). A good school edition of *A Wonder Book*, edited by L. E. Wolfe, is found in *Pocket Classics* (Macmillan).

The two travellers are the gods Zeus and Hermes or, to give them their Roman names, Jupiter and Mercury. Jupiter was the king of the gods and the supreme ruler over heaven and earth. Mercury, the son of Jupiter, was the god of the wind and the messenger of the gods. In return for a present of the lyre, Apollo, the god of the sun, presented him with a magic rod, surmounted with a pair of wings, which had the power of reconciling all warring elements. One day Mercury touched with this rod two snakes who were fighting, and, in token of amity, the snakes at once twined themselves around the rod, in the form of two equal semi-circles. The god was so pleased with their appearance that he bade them remain there always. This rod was known as *Caduceus*. As Mercury was the messenger of the gods, Jupiter presented him with a pair of winged sandals, called *Talaria*, which endowed him with marvellous power of motion, and a cap, called *Petanus*, provided with wings, which still further increased his speed. The rod, the sandals and the cap are referred to in the text. See *Myths of Greece and Rome* by H. A. Guerber (American Book Co.) and *Favorite Greek Myths* by Lilian S. Hyde (Heath). An excellent dramatized version of the story of Philemon and Baucis is given in *Dramatic Reader for Grammar Grades* by Marietta Knight (American Book Co.).

PAGE 244 - **Cottage door.** The home of Philemon and Baucis was in the country of Phrygia, in Asia Minor.

PAGE 246 - **This staff.** The Caduceus. A good representation of the staff of Mercury is given in the picture in the text. See *Introduction*.

PAGE 247 - **Quicksilver.** Mercury. The reason for the name is obvious.

**Ask the thunder.** Jupiter was the god of the thunder. He is frequently represented in his statues as hurling the thunder-bolts.

PAGE 248 - **Nectar and ambrosia.** The food of the immortals. In the celestial regions the gods fed on ambrosia and drank nectar.

PAGE 252 - **Linden.** See page 61.

## THE UNNAMED LAKE

This poem was published in 1897 in *The Unnamed Lake and Other Poems*. It was written among the mountains behind St. Raymond, Quebec, a little place on the Lake St. John Railway. The poet while wandering there came upon an unknown lake, lying deep amidst the hills. The quiet and beauty of the scene so impressed him that he took his leave of the lake without giving it a name.

PAGE 253 - **Nature's music.** The sounds of nature.

**Silences of God.** Where man has never intruded.

**Wanton.** Free.

PAGE 254 – **Ageless.** That have existed through the ages.

**Fish-hawk.** The American Osprey. Mabel Osgood Wright in *Birdcraft* (Macmillan) says: "This familiar, brown, eagle-like bird, with very large talons, is seen hovering over sound, creek, and river, particularly in spring and early fall. The fish-hawk, as it is popularly called, follows schools of fish, and, dashing from considerable height, seizes its prey with its stout claws. If the fish is small, it is immediately swallowed; if it is large, it is taken to a convenient bluff or tree and torn to bits. Sometimes the fish-hawk dives quite deep, and, when he emerges, shakes a shower of spray from his wings, and rises slowly. Occasionally the osprey is carried under and drowned, and large fish have been washed ashore with these birds fastened to them by their claws, though it usually feeds upon fish of little value." A full-page colored illustration of the bird is found in *Bird-Life* by Frank M. Chapman (Appleton).

## THE HUNTER OF THE PRAIRIES

This poem has its origin in a journey that Bryant made to Illinois in 1832 to visit his mother and brothers, who some years before had settled in that then far-distant state. The journey occupied two weeks. It should be remembered that at this time Illinois was on the utmost confines of civilization. See page 300.

PAGE 255 – **Wastes.** Not yet settled by man.

**Left the world.** His wife who had accompanied him to his western home. The inference is that she did not regret her action.

**Savannas.** A treeless tract of land covered with vegetable growth.

**Bison.** American buffalo. This poem was written in 1832 while yet countless herds of buffaloes roamed over the prairies. At present the Canadian Government herd at Wainwright, in Alberta, is the only large herd in existence. An excellent account of the animal is given in the chapter entitled "Monarchs in Exile" in *Stories of Birds and Beasts* by Mabel Osgood Wright (Macmillan). See also *The Great Lone Land* by Sir William Francis Butler (Macmillan).

**Brinded.** Brindled, tawny with darker streaks.

**Catamount.** The cougar, or possibly the lynx.

PAGE 256 – **Plane.** The sycamore tree.

**Cumbered.** Burdened or weighed down.

**Fire.** A prairie fire.

**Sere.** Wither.

**With flames again.** Experienced travellers, when overtaken by a prairie fire, kindle a fire to windward and follow the flames; the original fire dies out when it reaches the burned space.

**Who feeds, etc.** A characteristic note in Bryant's poetry. See pages 244 and 300.

PAGE 257 – **Maze.** Network.



## MOSES GOES TO THE FAIR

This selection is taken, with some changes and omissions, from Chapters XII and XIII of *The Vicar of Wakefield* published in 1766. Henry W. Boynton says: "The moral truth expressed in *The Vicar of Wakefield* is identical with that of the *Book of Job*: the triumph of steadfast virtue and piety against 'the slings and arrows of outrageous fortune.' In spite of some minor moral obliquities in character and situation, the general effect of the story is one of wholesomeness; it rings true, for its keynote is love. Its power is not likely to wane; it is the sort of book from which, while human nature remains the same, the race cannot grow away."

A knowledge of the story of *The Vicar of Wakefield* is not necessary in connection with the extract in the text. The novel relates the every-day happenings in the life of the vicar, Mr. Primrose, and his family, and the trials and difficulties through which they passed. The family consisted of Mrs. Primrose, two daughters, Olivia and Sophia, and four sons, William, Moses, and two younger boys. The plot is somewhat complicated, there are many improbabilities in the narrative, and parts are tediously drawn out, but the story is well told, interesting, and in the main true to life. A careful outline of the plot of *The Vicar of Wakefield* is given in *Fifty English Classics Briefly Outlined* by Melvin Hix (Hinds). A good school edition, edited by Henry W. Boynton, is found in *Pocket Classics* (Macmillan).

**PAGE 257 - Hold up our heads.** Take a higher position in society. At this time the family, especially Mrs. Primrose, had been much gratified by the notice taken of them by some of the distinguished people in the neighborhood. **Grown old.** The colt had been nine years in the family, lacked a tail, had never been broken, and had many vicious tricks.

**Single or double.** Either one person or two.

**My antagonist.** Mrs. Primrose was the Vicar's strongest opponent in the discussion.

**Happened.** Was to be held.

**Persuaded me.** Mrs. Primrose had not much confidence in the Vicar's business ability.

**PAGE 258 - Stands out.** Holds out.

**Higgles.** Haggles or argues; beats down.

**Some opinion.** Had a good deal of confidence in his prudence.

**Fitting out Moses.** H. W. Boynton explains: "His hair, which he usually allows to hang unkempt about his shoulders, is trimmed and caught into a queue; his shoe-buckles and knee-buckles are polished; and his broad-brimmed hat is converted by a pin or two into something like the fashionable three-cornered hat of the period." *See illustration.*

**Deal.** Pine.

**Thunder and lightning.** A mixture of dark and light colors; "pepper-and-salt."

**Gosling-green.** Yellowish green, the same color as the down of a gosling.

**Sell his hen.** Make bad bargain; hens look their worst on a rainy day, owing to their bedraggled appearance.

**As I live.** As sure as I live; an exclamation of surprise.

PAGE 259 - **Touch them off.** Get the best of them.

**Shagreen.** A rough, untanned leather.

**Dead bargain.** A perfect bargain.

PAGE 260 - **A murrain.** The word means "a cattle plague." Plague take such useless stuff!

PAGE 261 - **His figure.** His simple appearance, made more conspicuous by his dress.

**Mr. Flamborough.** One of the Vicar's neighbors, a good-natured but very talkative man.

**Talked him up.** Wheedled him.

## COLUMBUS

This poem was published in San Francisco in 1897. In it the author has seized upon the outstanding characteristics of the great explorer, his dauntless courage and indomitable determination, and has made them the theme of his verse. Columbus believed in himself and in his project, hence his perseverance in the face of all opposition and his courage in grappling with difficulties that would have appalled a weaker man. A recent writer says: "Both native and foreign critics agree that this is one of the best poems produced in America. It is compact, direct, buoyant in spirit, and virile in thought." The music to which the lines have been set is found in *The Riverside Song Book* edited by W. M. Lawrence and O. Backman (Houghton).

Christopher Columbus was born at Genoa about 1440. He early became a cloth-maker, but at the age of fourteen was sent to sea. For the next fourteen years he divided his time between voyages in the Mediterranean and working at his trade as a cloth-maker. About 1470 he removed to Lisbon, where he married, and afterwards made several voyages to the coast of Africa. While on shore he supported his family by the making and selling of maps and charts. Even as a boy he had shown a great fondness for geography, and indeed had for a time studied the subject, together with astronomy and navigation, at the University of Pavia. As early as 1474 he conceived the idea that by sailing westward from the coast of Europe he could reach Japan, and soon after began to press his project upon the king of Portugal. The king, however, proved treacherous, and in disgust Columbus quitted Portugal in 1484 and settled in Spain. For many years he was unsuccessful in inducing King Ferdinand and Queen Isabella to interest themselves in his plans, but at last in 1492 the queen was induced to furnish money for the expedition. The voyage proved successful and America was discovered. Columbus made a second voyage in 1493 and a third in 1498. Two years later he was deposed from his office as governor of the New World and sent back to Spain in chains. The arrest was disavowed by the

Spanish sovereigns, but he was not reinstated in his high office. In 1502 he made a fourth voyage, returning to Spain in 1504. In 1506 he died at Valladolid in poverty and neglect. See *The Story of Columbus* by Gladys M. Imlach in *The Children's Heroes* series (Jack), *The Story of Christopher Columbus* by Charles W. Moores (Houghton), and *Christopher Columbus: Discoverer of the New World* by C. R. Markham (Philip).

Columbus was enabled to equip but three small vessels for his expedition, the *Santa Maria*, the *Pinta* and the *Niña*, the two latter having no decks amidships. The crew consisted of 120 men, of whom a number were discharged criminals. The three ships set sail from Palos on August 3rd, 1492. After delaying for a time at the Canary Islands, the vessels again, on September 6th, set forth on their voyage. A week later they crossed the equator, and shortly afterwards were becalmed for a week in the Sargasso Sea. The trade winds were next a source of terror, and the men grew mutinous. By October 4th they were 2,274 miles from the Canaries, and it was with difficulty that Columbus persuaded his men to continue the voyage. But signs of land now became frequent, and at last, early in the morning of Friday, October 12th, land was sighted. At daybreak Columbus landed on the island of San Salvador, one of the Bahamas, and took formal possession of the newly discovered domain.

Perhaps the best descriptions of the first voyage of Columbus are given in *Pioneers on Land and Sea* by Charles A. McMurtry (Macmillan), in *Ten Great Events in History* by James Johonnot (American Book Co.), and in *Famous Voyages of the Great Discoverers* by Eric Wood (Harrap). See also *From the Old World to the New* by Marguerite Stockman Dickson (Macmillan), *Stories of American Discoverers* by Rose Lucia (American Book Co.), and *The Story of Columbus and Magellan* by Thomas B. Lawler (Ginn).

**PAGE 262 - Azores.** The Azores Islands are about 800 miles from the coast of Portugal.

**Gates of Hercules.** When Hercules was engaged in the search for the cattle of Geryon, he finally reached the end of the then known world. See page 110. To commemorate this he erected two pillars, opposite each other, one on the European shore and the other in Africa. These were in ancient times known as Calpé and Abyla, and in modern times as the rocks of Gibraltar and Ceuta. See *Favorite Greek Myths* by Lilian S. Hyde (Heath).

**Ghost of shores.** Not even the shadow of land.

**Blanched.** Pale with fear.

**Not even God.** Utter and complete loneliness. Samuel Taylor Coleridge in *The Ancient Mariner* has a similar thought:

"O Wedding-Guest! this soul hath been  
Alone on a wide, wide sea:  
So lonely 'twas, that God himself  
Scarce seem'd there to be."

**Dread.** Dreaded.

**PAGE 264 - Shows his teeth.** Lord Tennyson says: "I have known an old fish-wife, who had lost two sons at sea, clench her fist at the advancing tide on a stormy day, and cry out, 'Ay! roar, do! how I hates to see thee show thy white teeth.'"



**A light.** The light was seen at two o'clock in the morning of Friday, October 12th, 1492, ten weeks from the time the expedition had left Palos.

**Starlit flag.** There is probably a reference here to the flag of the United States, which bears as many stars as there are States in the Union.

**Time's burst of dawn.** The sudden beginnings of the great nations of the New World.

### OPPORTUNITY

A recent writer says of this poem: "The lesson is an old one, the contrast between the man who sighs for the opportunity to do great things and the man who does them by seizing whatever means exist, thus making the opportunity. It is an old theme, but the poet, by the shere pith and compression of his verse, enforces the moral upon our minds as if it were the first time it had been conveyed to us." The poem should, if possible, be compared with *Opportunity* by John J. Ingalls to be found in Part III of *The High School Poetry Book* edited by John C. Saul in *Literature Series* (Macmillan). The poem in the text teaches its lesson indirectly and by means of a concrete example, while Ingalls's poem is purely didactic.

PAGE 264 - **Craven.** A coward at heart.

PAGE 265 - **Blue blade.** Showing the fineness of its temper.

**Lowering.** Sullenly.

### TO-DAY

Carlyle wrote but little poetry and much of this is not of a high character. John Nichol says: "The only really good lines he ever wrote, save in translations where the rhythm was set to him, are those constantly quoted about the dawn of 'another blue day.'" The lesson taught in the poem is the responsibility of the individual for the use of the opportunities presented to him.

PAGE 265 - **Hath been dawning.** The morning has stolen in without being noticed.

**Blue.** Bright with opportunity.

**Into eternity.** The opportunity will have passed away forever unless grasped immediately.

**So.** "As" is understood in the preceding line.

### AN ERUPTION OF VESUVIUS

This selection appeared originally in the *Illustrated Magazine of Art* under the title *The Destruction of Pompeii*. The text is slightly shortened and altered from the original.

Pompeii was situated about two miles from the Bay of Naples, almost at the foot of Mount Vesuvius. It was partially destroyed by an earthquake on February 5th, A.D. 63, and the inhabitants were still engaged in rebuilding it when it was overwhelmed by the eruption of Vesuvius on November 23rd, A.D. 79. There had been no eruption of the volcano for unknown ages, when it suddenly burst forth, blotting out not only Pompeii, but also the neighboring city of Herculaneum. The mass overlying Pompeii is from 18 to 20 feet in depth. Since 1860 there has been a systematic attempt to dig the city out of its grave, so that now almost the whole of it has been excavated and laid bare to public view. A vivid description of the eruption of Vesuvius and the destruction of Pompeii is given in *Historical Tales: Roman* by Charles Morris (Lippincott). Lord Lytton's *The Last Days of Pompeii* edited by Alfonso Gardiner in *Bright Story Readers* (Macmillan) deals with the last days of the city and gives a faithful picture of the times and of the final scenes. A colored picture of "Pompeii and Vesuvius" is given in *Europe in Pictures* by H. Clive Barnard (Macmillan). See also the chapter entitled "Volcanoes" in *Madam How and Lady Why* by Charles Kingsley (Macmillan), Book I of *Narrative Geography Readers* by George F. Bosworth (Macmillan), and *Europe* by F. D. Herbertson in *Descriptive Geographies from Original Sources* (Macmillan).

PAGE 266 - **Brighton.** A fashionable watering-place on the Sussex coast about 50 miles from London.

**Hastings.** A town on the Sussex coast about 65 miles from London.

**Senate.** The governing body at Rome, of which only the most wealthy were members.

PAGE 267 - **Household gods.** Each Roman household had gods peculiar to itself. These were usually images of the ancestors of the family, and were worshipped with special reverence.

**Archives.** Documents relating to the history of the family.

**Peristyle.** A range of surrounding columns.

**Beware the dog.** Latin, *Cave canem*.

PAGE 268 - **A pine-tree.** The younger Pliny, in a letter descriptive of the eruption, says of this column: "The appearance of which I cannot give you a more exact description of than by likening it to that of a pine-tree; for it shot up to a great height in the form of a very tall trunk, which spread itself out at the top into a sort of branches." See also the article entitled "Mount Vesuvius in Eruption" in *The Pictorial Tour of the World* (Warne).

**A few days afterwards.** Pompeii was not completely buried at this time, but was gradually lost to sight as the result of various eruptions.

PAGE 269 - **The sleep, etc.** From the song sung by Ellen Douglas in Section XXXI, Canto I, of Scott's *The Lady of the Lake*.

**This took place.** The date given here is not correct. The eruption took place November 23rd.

**Perfect an idea.** Charles Morris says: "The ornaments, articles of furniture, and domestic utensils found in these houses go far to teach us the modes of life in Roman times, and reveal to us that the Romans possessed many com-

forts and conveniences for which we had not given them credit. Even the forms of the inhabitants have in many cases been recovered. Though these forms have long vanished, the hollows made by their bodies in the hardened ashes in which they lay and slowly decayed have remained unchanged, and by pouring liquid plaster of Paris into these cavities perfect casts have been obtained, showing the exact shape of face and body, and even every fold of the clothes of these victims of Vesuvius over eighteen hundred years ago."

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### THE SERMON OF ST FRANCIS

This poem was published in 1875 in the Fourth Flight of *Birds of Passage* in *The Masque of Pandora and Other Poems*. It is founded on an incident in the life of St. Francis of Assisi. The story is told in *St. Francis and his Friends* translated by Horatio Grimley (Cambridge Press).

Francisco Bernardino was born at Assisi, in Italy, in 1182. His father was a wealthy merchant, and the youth for many years followed the idle life of a young man of wealth and good social position. While still young he was captured by the enemy in a conflict between the men of Assisi and Perugia, and remained for a year in prison. After his return to his native town he fell ill and from this illness dates his change of life and feeling. He resolved to devote himself to the benefit of his fellow men and to live henceforth on public charity. His singular purity of life, his sweetness of disposition, and his loving tenderness to all soon drew to him a large number of followers, who adopted his manner of living and looked to him as their leader. He drew up canons for the guidance of his followers, and these rules, about 1210, received the sanction of the Pope. Thus was founded the famous Order of St. Francis or Franciscan friars. About 1220 he visited the East on a missionary journey, but without success. He died at Assisi, on October 4th, 1226, and in 1227 was canonized by Pope Gregory under the name of Saint Francis. "Upon all alike his face of love beamed tenderly. For Saint Francis of Assisi was a little brother of the whole great world and of all created things." Beautifully written and sympathetic accounts of Saint Francis in his relation to the birds and the beasts are found in *The Book of Saints and Friendly Beasts* by Abbie Farwell Brown (Houghton) and in *In God's Garden* by Amy Steedman (Jack). See also *Saints and Heroes* by George Hodges (Holt), *Stories of Three Saints* by Mary MacGregor in *Told to the Children* series (Jack), and *Francis of Assisi* by Mrs. Oliphant (Macmillan).

The full text of the sermon preached by St. Francis to the birds is as follows: "Ye are much cared for by God, ye birds my sisters, and ye ought to praise Him ever and everywhere, because ye have freedom to fly everywhere, because ye have a twofold and threefold clothing, because ye have plumage painted and adorned, because ye have food prepared without your labor, because song has been taught you by your Creator, because by the blessing of God ye were preserved in the Ark from perishing, because of the element of



air allotted to you. Ye sow not, neither do ye reap, and yet God feedeth you, and He giveth you rivers and springs to drink from, mountains and hills, rocks and spreading trees for refuge, and lofty trees in which to build your nests; and, since to spin or weave ye know not, He provideth both for yourselves and your offspring the clothing ye need. Wherefore the Creator who conferreth on you so many benefits loveth you much. Therefore take heed, little birds, my sisters, lest ye be ungrateful, and study always to give praise unto God."

PAGE 269 - **Shaft of song.** The embodiment of song shooting swiftly up into the air.

**Winged prayer.** A prayer borne upward as if with wings.

**Seraphim.** The plural of "seraph," an order of angels.

PAGE 270 - **Assisi.** A small town in Umbria in Central Italy.

**Mere.** A pool or lake.

**Darksome.** Gloomy or cheerless.

**Dole of food.** The small amount of food provided for them.

**Manna.** See *Exodus* XVI. 14-37.

**Lays.** Songs.

PAGE 271 - **Scattered far apart.** "When he had finished preaching to them and exhorting them to sing the praises of God, he made over all the birds the sign of the cross, and instantly admonished them to praise God. Then all the birds together flew on high, and in the air together raised a loud and wondrous song; and when they had ended the song they divided themselves into four equal clusters, and flew away in the four directions indicated by the cross made over them by the holy father."

**Brotherhood.** The brotherhood of the birds. Saint Francis was accustomed to call the birds and beasts his brothers and sisters. See Lord Tennyson's *Locksley Hall Sixty Years After*:

"Sweet St. Francis of Assisi, would that he were here again,  
He that in his Catholic wholeness used to call the very flowers  
Sisters, brothers—and the beasts—whose pains are hardly less than ours!"

**Homily.** Sermon.

**One ear.** The ear of God.

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## THE GREENWOOD TREE

This song is sung by Amiens in Act V, Scene II of *As You Like It*. A life of freedom, in the open-air and free from care, is the ideal presented in the poem. The music of the song is found in Book III of *The King Edward Music Readers* edited by Laurence H. J. Minchin (Macmillan).

PAGE 271 - **Turn his merry note.** Adapt his song to the music of the bird. Some editors of Shakespeare change "turn" to "tune," but the expression is quite accurate as it stands.

**Come hither.** Let him come hither.

**Live i' the sun.** Live an open-air life, a life of "careless idleness."

## INCIDENT OF THE FRENCH CAMP

This poem was published in 1842 in *Dramatic Lyrics*. The incident actually took place, but the hero was a man, not a boy. The editor of *Selected Poems in Riverside Literature Series* (Houghton) says: "Although the background of this poem is the whole history of Napoleon's fifth war with Austria in general, or the battle of Ratisbon in particular, Browning's interest is to choose for his theme the one dramatic moment in the life of a boy-soldier in the ranks. Browning's theory of poetry was that its province is human life and action, and its theme any intense, dramatic, personal act whether of the great or the humble.

'Take the least man of all mankind, as I,  
Look at his head and heart, find how and why  
He differs from his fellows utterly.'

he says, and there the poet has his material. The theme of all his short dramatic poems is such a disclosure of a man's soul in a second. So here the whole of Napoleon's ambition flashes out in two lines, the boy's devotion in a single stanza, and his sacrifice in three words. The Browning note of realism is evident in the description of Napoleon; and that optimism which marked him from contemporary poets speaks bravely in the boy's spiritual victory, completely won, though at a dear cost. So this vivid dramatic bit in its material, theme, and rapid treatment is a fair type of the art of Browning's short poems." Valuable hints for the study of the poem are given in *Introduction to Browning* by Ella B. Hallock (Macmillan).

Early in 1809, while Napoleon was in Spain, engaged in the pursuit of the army of Sir John Moore, the Austrians, who had remained quiet since their crushing defeat at Austerlitz in 1805, again took the field against their conqueror. Napoleon at once turned over the command in the Peninsula to Marshal Soult, and hurried to the Danube to take charge of his forces in person, with the determination to crush the enemy once for all. The Austrian armies, under the Archduke Charles, as commander-in-chief, were concentrating near Ratisbon, but Napoleon by his rapid marches and daring attacks compelled them to retreat. Protected by the garrison in Ratisbon, one of the Austrian armies succeeded in crossing the Danube. It was of the utmost importance to Napoleon that Ratisbon should at once be taken; it was impossible to await the result of a regular siege. Under the leadership of Marshal Lannes the French made a desperate assault upon the town and carried it by storm.

PAGE 272 - **You know.** Note the vividness imparted to the poem by the familiar way in which the story is told. The incident may be supposed to be related by an old soldier of Napoleon's army who had himself taken part in the storming of Ratisbon and was proud of the victory.

**Ratisbon.** A town of Bavaria, in Germany, on the right bank of the Danube, opposite the mouth of the Regen, about 67 miles from Munich. The German name of Ratisbon is Regensburg.

**Napoleon.** See page 304.

**Stood.** This is not correct. Napoleon, who on that day received the only

wound he ever suffered during all his numerous campaigns, was on horseback during the whole of the storming.

**Neck out-thrust, etc.** These four lines give a vivid picture of Napoleon in his favorite attitude. It is thus he is seen in some of his best known portraits.

**Prone.** Hanging forward.

**My plans.** To follow the retreating Austrians and inflict on them a crushing blow, thus ensuring his domination on the Continent. As a matter of fact Napoleon's plans did succeed. Although badly defeated a few days later at Aspern, he recovered and won a decisive victory at Wagram, after which Austrian resistance was at an end.

**Lannes.** Jean Lannes, one of the ablest of Napoleon's marshals, was born at Lectour, a small town in Normandy, on April 11th, 1769. His father kept a livery stable and he himself was apprenticed to a dyer. On the outbreak of the war with Spain in 1792, he joined a battalion of volunteers, with the rank of sergeant-major. By the end of 1794 his extraordinary abilities had raised him to the position of chief of a brigade. In the next year he lost his rank; but, not content to remain inactive, he joined the army in Italy as a simple volunteer. Again he fought his way to the front, being given the command of a brigade by Napoleon himself. He accompanied Napoleon to Egypt, where he served with distinguished honor. In 1800 he commanded the advance guard in the crossing of the Alps, was the main cause of the victory at Montebello, and bore the brunt of the battle at Marengo. At the formation of the Empire he was made a marshal of France. In 1808 he was commander-in-chief in Spain, and in the next year, after a desperate struggle, succeeded in the capture of Saragossa. For this exploit he was created Duke of Montebello. He led the assault at the capture of Ratisbon in the campaign against the Austrians, but shortly afterwards, during the retreat from the disastrous field of Aspern, he was mortally wounded. He died at Vienna on May 30th, 1809. Lannes was a soldier of reckless daring and a general of splendid ability. He was perhaps the best beloved of all Napoleon's commanders; for him the emperor had a deep and true affection. See *Napoleon and his Marshals* by Joel Tyler Headley (Scribner).

**Yonder wall.** Joel Tyler Headley says: "In the storming of Ratisbon, Lannes exhibited one of those impulsive deeds which characterized him. Seeing a house leaning against the ramparts, he immediately ordered the artillery against it, which soon broke down the walls, and left them a sort of stepping-stones to the tops of the walls of the city. But such a destructive fire was kept up by the Austrians on the space between the French and it, that they could not be induced to cross it. At length Lannes seized a scaling-ladder, and, rushing into and through the tempests of balls that swept every foot of the ground, planted it firmly against the ruined house, and summoned his men to follow. Rushing through the fire, they rallied around him, scaled the walls, and poured into the city, and opened the gates to the army." As Lannes rushed across the fire-swept space, he shouted to his men, "I'll show you that I've not forgotten I was once a grenadier!"

PAGE 273 - **The Marshal.** Marshal Lannes.

**Flag-bird.** The eagle that surmounted the imperial standards. The eagle was



the ensign of the Roman legions and was adopted by Napoleon, after he became emperor.

**Vans.** Fans or wings.

**Flashed....Softened.** Flashed with the joy of victory and the thought of what it meant to him; softened with pity for the wounded soldier.

**Sire.** A form of "sir"; a title used in addressing a king or emperor.

**Smiling.** Glad that he was permitted to die in the presence of his beloved leader.

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## ROBINSON CRUSOE

This selection is taken from Chapter III of *The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner* published in 1719. The germ of the book is found in the adventures of Alexander Selkirk, a sailing master, who, having quarrelled with his captain, was put ashore on the island of Juan Fernandez, off the western coast of South America. There he remained for over four years, when he was rescued by an English ship, and landed in England in 1708. Some of the experiences of Selkirk are used in the narrative, but on the whole the book is a product of the vivid imagination of the author, "a scheme of a real life of eight and twenty years, spent in the most wandering, desolate, and afflicting circumstances that ever a man went through." The story of Alexander Selkirk is told in *Stories of Heroic Deeds* by James Johonnot (American Book Co.). A good school edition of *Robinson Crusoe*, edited by Clifton Johnson, is published in *Pocket Classics* (Macmillan). An abridged edition, edited by Alfonso Gardiner, may be had in *Bright Story Readers* (Macmillan).

Crusoe's island is generally identified with Tobago, a small island about eighteen miles north-east of Trinidad. It is thirty-two miles long and from six to nine miles broad. At present it has a population of about twenty thousand, mainly Africans.

The story of *Robinson Crusoe* is briefly as follows: Robinson Crusoe was a young Englishman who ran away to sea. He suffered shipwreck on his first voyage, was made a slave in Guinea on his second, but escaped to become a planter in Brazil. After four years he undertook to head an enterprise to procure slaves for the plantations. The vessel was wrecked, and he alone escaped, and found himself on the shore of an unknown and uninhabited island. When the storm had cleared away, he managed by means of a raft to land from the wreck everything of use, including food, clothing, firearms and ammunition, a carpenter's chest and even a great part of the wreck itself and also a dog and two cats, his only living companions. He then set to work to build around the mouth of a cave a fortress to protect himself against any wild animals or savages who might visit the island. He then arranged his time with great care, putting up a cross with the date of his landing carved upon it, and carefully checking off each day, that he might not lose track of time. He found the interior of the island to be fertile, with sugar-cane and grapes growing in

abundance. He built a summer residence here, and also transplanted the cane and grapes near his first dwelling, and planted at both places grain and seeds brought from the wreck. He caught and tamed goats and reared a flock to supply him with milk and meat. He found ways of grinding his grain, of weaving baskets to hold his supplies and of moulding and firing earthenware vessels. As his clothing wore out he replaced it with garments made from the skins of the goats. He also caught and tamed a parrot and taught it to call his name.

One day, after having lived eighteen years on the island, he came upon a footprint in the sand, and later discovered a party of cannibals, from whom he rescued a victim, who afterwards became his faithful servant, and whom he named Friday, after the day on which he rescued him. Friday learned to speak English, to manage a sail and rudder, and to help in every way.

In the twenty-seventh year a party of twenty-one savages with three victims came to the island. The whole party except three were killed by Crusoe and Friday, and two of the victims, one a Spaniard and the other Friday's father, were rescued. When they had recovered from their ill-treatment by the savages, the two set out in Crusoe's boat to find the fourteen companions of the Spaniard who had been shipwrecked along with him. Eight days after their departure another party came to the island. These proved to be mutineers who had taken their captain prisoner, and who intended leaving him on the island and making off in the ship. Crusoe aided the captain to recover his ship, and all the mutineers submitted except two or three. To these Crusoe explained his method of living, and, having written a letter to be given to the Spaniard on his return, he went away on the vessel with the captain and the remainder of the crew, taking with him his few possessions and some money saved from the wreck. With this money and the greatly increased value of his Brazilian estate, he entered civilization once more, a very wealthy man. See *Children's Stories in English Literature: Shakespeare to Tennyson* by Henrietta Christian Wright (Scribner).

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### THE WONDERFUL ONE-HOSS SHAY

This poem is taken from Chapter XI of *The Autocrat of the Breakfast Table*, published in 1859, where it is entitled *The Deacon's Masterpiece: or, The Wonderful "One-Hoss Shay,"* with the sub-heading, *A Logical Story*. J. H. Castleman says: "This poem is one of the finest examples of humor to be found in American literature. Critics invariably include it among Holmes's masterpieces."

PAGE 281 - **Georgius Secundus.** George II of Great Britain.

**German hive.** George II was the grandson of Sophia, Electress of Hanover, whose descendants by the Act of Settlement became sovereigns of Great Britain. George II was also Elector of Hanover.

**Lisbon Town.** The great earthquake at Lisbon, during which 30,000 people and the greater part of the city were destroyed, took place November 1, 1755.

**Braddock's army.** In 1755 the British and Colonial forces under the command of General Braddock marched against the French at Fort Duquesne.

They were ambushed by a combined force of French and Indians and defeated with great loss. Braddock himself was killed. See *The Romance of Canadian History* edited by Pelham Edgar (Macmillan).

**But doesn't wear out.** At this point ten lines of the original poem are omitted in the text:

But the Deacon swore, (as Deacons do,  
With an "I dew vum," or an "I tell *you*,")  
He would build one shay to beat the taown  
'n' the keounty 'n' all the kentry raoun';  
It should be so built that it *could* n' break daown.  
—"Fur," said the Deacon, "'t 's mighty plain  
Thut the weakes' place mus' stan the strain;  
'n' the way t' fix it, uz I maintain,  
Is only jest  
T' make that place uz strong uz the rest."

PAGE 282 - **Bison-skin.** Buffalo hide. See page 251.

**Naow she'll dew.** Now she will do. An attempt to imitate the Yankee dialect.

PAGE 283 - **Encore.** Also.

## WILLIAM TELL AND HIS SON

This selection was first published in Chambers's *Tracts for the People*. Some slight changes have been made from the original.

In the latter part of the 14th century the people of the three forest cantons of Switzerland—Unterwalden, Schwyz and Uri—were greatly oppressed by Albert, the Emperor of Austria, who placed over them stewards, or lieutenant-governors, with strict injunctions to hold them severely in check. Perhaps the most tyrannical of these stewards was Gessler, who was intensely hated by the people. So oppressive did his rule become that leading men of the three cantons met in seeret, and swore to free their country from the tyrant. At the very moment that they were completing their arrangements for the revolt, the incident related in the text took place. Tell was a hunter of the canton of Uri and the son-in-law of one of the leaders of the rebellion. The act of the governor and Tell's swift vengeance set the cantons in a blaze. The canton of Zurich joined the alliance. A war for freedom followed which lasted many years, but ended finally in victory for the Swiss. The most celebrated battle during the long struggle was fought at Morgarten. Mrs. Hemans's spirited poem *Song of the Battle of Morgarten* may be read in this connection. A full account of the Swiss struggle for independence is given in the chapter entitled "Defence of Freedom in Alpine Passes" in *Ten Great Events in History* by James Johnson (American Book Co.) and in *Switzerland* by John Finnemore in *Peeps at Many Lands* series (Macmillan).

The following account taken from *Switzerland* by Lina Hug and Richard Stead in *Story of the Nations* series (Unwin) gives the generally accepted ver-



sion of the Tell story: "In the meantime a very remarkable event had happened at the town of Altorf in Uri. Gessler had placed a hat on a pole in the market-place, with strict orders that passers-by should do it reverence, for he wished to test their obedience. William Tell scorned this piece of overbearing tyranny, and proudly marched past without making obeisance to the hat. He was seized, and, Gessler riding up, demanded why he had disobeyed the order. 'From thoughtlessness,' he replied, 'for if I were witty my name were not Tell.' [Tell was called "der Thall," or the slow-witted man.] The governor, in a fury, ordered Tell to shoot an apple from the head of his son, for Gessler knew Tell to be a most skilful archer, and, moreover, to have fine children. Tell's entreaties that some other form of punishment should be substituted for this were of no avail. Pierced to the heart, the archer took two arrows, and, placing one in his quiver, took aim with the other, and cleft the apple. Foiled in his design, Gessler inquired the meaning of the second arrow. Tell hesitated, but, on being assured that his life would be spared, instantly replied, 'Had I injured my child, this second shaft should not have missed thy heart.' 'Good!' exclaimed the enraged governor, 'I have promised thee thy life, but I will throw thee into a dungeon where neither sun nor moon shall shine on thee.' Tell was chained, and placed in a barge, his bow and arrows being put at his back. As they rowed towards Axenstein, suddenly there arose a fearful storm, and the crew, fearing they would be lost, suggested that Tell, an expert boatman, could save them. Gessler had him unbound, and he steered towards Axenberg, where there was a natural landing-stage formed by a flat rock—*Tellenplatte*. Seizing his bow and arrows, he flung the boat against the rock, and leapt ashore, leaving its occupants to their fate. Woe betide him, however, should the governor escape death on the lake! Tell hurried on to Schwyz, and thence to the "hollow way" near Kusnach, through which Gessler must come if he returned to his castle. Hiding in the thicket lining the road, Tell waited, and presently, seeing the tyrant riding past, took aim, and shot him through the heart. Gessler's last words were, 'This is Tell's shaft.'"

In connection with the exploits of William Tell it is difficult to separate truth from fiction. Indeed it is held by many reputable historians that the whole series of incidents is a myth. But, whether the story is true or false, Tell will continue to be regarded as the great national hero of Switzerland, and a patriot whose example should ever be held up to succeeding generations. See *Curious Myths* by S. Baring-Gould (Chatto).

The story of Tell's life and deeds is given in *Stories of William Tell and His Friends* by H. E. Marshall in *Told to the Children* series (Jack) and in *Historical Tales: German* by Charles Morris (Lippincott). See also *Heroic Legends* by Agnes Crozier Herbertson (Blackie) and *Heroes Every Child Should Know* edited by Hamilton Wright Mabie (Doubleday). A dramatized version of the adventures of Tell, based on the drama by Sheridan Knowles, is found in *Dramatic Reader for Grammar Grades* by Marietta Knight (American Book Co.).

PAGE 285—**Altorf.** Altorf or Altdorf is a town in Switzerland, the capital of the canton of Uri, near the southern end of Lake Lucerne. It contains a magnificent monument to William Tell, erected on the spot where the archer is said to have shot the apple from the head of his son. A picture of the village is found in John Finnemore's *Switzerland* and a picture of the monument

in Morris's *Historical Tales: German*. See also *Heroes of the Middle Ages* by Eva March Tappan (Harrap).

PAGE 286 - **Refined act of torture.** He would compel Tell to purchase his own liberty and that of his son, at the risk of killing the boy.

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### SAINT CHRISTOPHER

The story of St. Christopher is one of the best known legends of the early Christian church. It has been celebrated both in story and in art, but perhaps no one has more completely grasped its true meaning than has the poetess in the ballad in the text. The verse is clear and vigorous, while the lesson expressed in the last stanza is the entirely natural outcome of the narrative itself.

During the third century there lived in Syria a man of colossal size and tremendous strength, whose name was Offero, or "the bearer." He was a rude and ignorant man, a pagan and a cannibal. So proud was he of his giant bulk and vast strength that he determined to serve only the mightiest master. At first he entered the service of the king of Canaan, who was said never to have bowed his head to anyone. Offero served the king faithfully for some time, until one day when the minstrels were singing, he noticed to his amazement that when they happened to mention the name of Satan, his master bowed his head in fear and made the sign of the cross. He at once decided that Satan must be stronger than the king of Canaan, and, seeking him out, took service with him. But while riding together one day they came to a simple wooden cross at the side of the road, from which Satan fled in fear. When questioned by Offero, he said that it was not the cross he feared, but One who had died on the cross, and who would overcome him. Then the giant rode away to find the One before whom even Satan trembled.

After long journeyings Offero came at last to a hermit's hut in the desert. Here he was converted, but, as he could neither fast nor pray, he decided to devote his life to charity, and set himself to carrying wayfarers across the ford of a deep and treacherous river. For many years he kept up this good work, until one dark and stormy night he was called on to aid a little child to cross the river. When he reached the middle of the stream he staggered, and with difficulty made his way to the other side. He was very angry at the child, and reproached him bitterly. "Had I borne the whole world on my back," he said, "it could not have weighed heavier than thou!" "Marvel not," the child replied, "for thou hast borne upon thy back the world and Him who created it!" As a sign that this was the Christ, Offero was told to plant his staff in the earth. It immediately grew into a great tree bearing an abundance of dates. After seeking his master among the great and powerful he had found him in the guise of a little child. Thenceforth the giant was known as Christ-Offero, the Christ-bearer, or Christopher.

Christopher became a great power in the early church. He preached the gospel with great success throughout Asia Minor, but his activity and earnestness aroused the enmity of the Romans. He was seized and subjected to the most cruel tortures, being roasted over a slow fire, and boiled in oil, but he

refused to deny his Master. At last, in despair of breaking his faith, the Romans beheaded him. It is said that he was instrumental in converting 48,000 people from paganism. After his death he was made a saint, the day devoted to him in the Roman Catholic Church being July 25th.

A full account of Saint Christopher, with a beautiful colored reproduction of the illustration in the text, is given in *In God's Garden* by Amy Steedman (Jack). See also *Heroic Legends* by Agnes Crozier Herbertson (Blackie) and *The Book of Legends Told Over Again* by Horace E. Scudder (Houghton).

The illustration in the text is from a fresco painting on the walls of the Ducal palace in Venice. It was painted by the celebrated Italian painter Titian about 1523, and is still in a fair state of preservation. *Titian* by Estelle M. Hurll in *Riverside Art Series* (Houghton) contains an interesting chapter on this painting. Mrs. Hurll says: "The giant has reached midstream, with his tiny passenger perched astride his shoulders. Already the burden has become mysteriously heavy, and Offero bends forward to support the strain, staying himself with his great staff. He lifts his face to the child's with an expression of mingled anguish and wonder. The situation is full of strange pathos. The babe seems so small and helpless beside the splendid muscular strength of the brawny giant. Yet he is here the leader. With uplifted hand, he seems to be cheering his bearer on the toilsome way. The figures in the picture seem to be taken from common everyday life. Some Venetian boatman may have been the painter's model for St. Christopher, whose attitude is similar to that of a gondolier plying his oar. The child, too, is a child of the people, a sturdy little fellow, quite at ease in his perilous position."

PAGE 287 - **Brought luck.** It was not alone peasants who believed that the sight of St. Christopher gave courage and brought luck to the beholder. The fresco of St. Christopher in the Ducal palace in Venice was so placed that it was the first object seen by the Doge, or Duke, of Venice when he left his bedroom in the morning.

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### GENERAL BROCK

This poem was published in 1860 in *Hesperus and Other Poems and Lyrics* where it is entitled *Brock*. It has as a sub-title *October 13th, 1859*, with a footnote, "The day of the inauguration of the new Monument on Queenston Heights." Only four of the six stanzas of the original are printed in the text, the last two stanzas being omitted:

"Some souls are the Hesperides  
Heaven sends to guard the golden age,  
Illuming the historic page  
With records of their pilgrimage;  
True Martyr, Hero, Poet, Sage:  
And he was one of these.

"Each in his lofty sphere sublime  
Sits crowned above the common throng,  
Wrestling with some Pythonic wrong,



In prayer, in thunder, thought, or song;  
Briareus-limbed, they sweep along,  
The Typhons of the time."

Thomas Guthrie Marquis says: "A magnificent monument was erected to Brock's memory on the site of the battle of Queenston Heights. This monument was 135 feet from base to summit, and rose 485 feet above the Niagara River. On October 13th, 1824, the remains of General Sir Isaac Brock and his aide-de-camp Lieutenant-Colonel Macdonell were removed from Fort George, where they had rested for twelve years, and deposited in a vault beneath the monument. On April 17th, 1840, a wretched creature named Lett exploded a heavy charge of gunpowder under this monument and utterly ruined it. Lett was one of the insurgents of 1837 and was compelled to flee to the United States when the rising was crushed. He thought that by destroying this monument, so dear to every Canadian, he would avenge himself on Canada. His act had the effect of making the memory of Brock more dear to Canadians. A monster meeting was held at Queenston, and it was at once decided to erect a larger and more beautiful monument a short distance from the old one. In 1853 the foundation stone was laid by Lieutenant-Colonel Macdonell, a brother of the man whose remains were to rest beneath it by the side of Brock's. This monument was completed in 1856. It is 190 feet from its base to the noble figure of Brock that surmounts it. It stands in magnificent prominence, a mark of inspiration to Canadians. Through it Brock still speaks to them and bids them guard their heritage." The new monument was formally inaugurated on October 13th, 1859, the poem in the text being written in connection with the occasion. A full page illustration of the monument is found in *The Story of the Canadian People* by David M. Duncan (Macmillan).

Isaac Brock was born in Guernsey, one of the Channel Islands, on October 6th, 1769. At the age of fifteen he entered the army, and by 1797 had reached the rank of senior lieutenant-colonel of the 49th Regiment. In 1798 he saw service in Holland and was wounded at Egmont-op-Zee. In 1801 he took part in the bombardment of Copenhagen under Lord Nelson. In 1802 he was sent with his regiment to Canada. In June, 1806, he was made commander-in-chief of the forces in Canada, and in 1808 was raised to the rank of brigadier-general. In 1811 he became major-general. In the next year he was appointed President and Administrator of Upper Canada, during the absence of the Lieutenant-Governor. In June, 1812, war broke out between Great Britain and the United States. Brock at once took the field to repel the invasion of Canada by the Americans. On August 16th, 1812, he compelled General Hull, with 2,500 men, to surrender at Detroit. For this service he received the honor of knighthood. On October 13th, 1812, he was killed at the battle of Queenston Heights, while leading a desperate charge up the hill.

Many legends have grown up around the last hours of Brock. Words have been put into his mouth that he never spoke and he is said to have done things that under the circumstances were impossible. There is enough of glory surrounding his heroic death to make unnecessary any embellishments. The sanest and most reasonable biography, based on historical material, is *Brock*:

*The Hero of Upper Canada* by Thomas Guthrie Marquis (Macmillan). The book is historically accurate, is written without exaggeration or bombast, and in a style that appeals to both young and old.

The lesson of Brock's life, what he means to the Canadians of today, is well brought out in the poem. This may be further impressed by the following quotations from three leading Canadian historians who have dealt with the life and times of the dead hero:

Thomas Guthrie Marquis says "Seldom in British history have more honors been paid to a military hero. Yet Brock had won no great battle, and his work was done in a remote corner of the Empire. Even in Canada, at such battles as Chrystler's Farm and Lundy's Lane, other commanders had achieved more notable victories than Detroit—Brock's only success. Why is it that he was so honored? All recognized that by his work before the war and the thoroughness with which he had made his plans he had saved Canada. They knew, too, that though his battle experience in Canada was one swift, futile dash up a hillside to his death, he had by his daring so inspired his men that his example had had as much to do with winning future battles as the commands of the actual leaders. His spirit fought with the Canadian troops all through the war of 1812. His words and his deeds lived long after his life had gone out."

Lady Edgar says: "When, in 1812, the long-smouldering enmity between the United States and England burst into the flame of war, and Canada was the battle-ground, Brock entered upon the defence of the country entrusted to his charge with an indomitable spirit. With very inefficient means at his disposal, he used effectively what came to his hand. He took the untrained militia of Upper Canada and made of them a disciplined soldiery. He taught the youth of the country a lesson in courage and patriotism, and with infinite patience, tact, and judgment, he led them through their first days of trial. By his contemporaries Sir Isaac Brock was looked upon as the saviour of Canada, and time has not tarnished the lustre of his fame."

James Hannay says: "Brock's name sounds today in Canada as the watchword of the patriot, and no bugle blast could call the loyal to arms more quickly than a demand that they should emulate the heroic Brock. The traveller who approaches Queenston Heights, from whatever quarter, can see the lofty column which the people of this land have erected to his memory standing boldly out against the skyline to inform the whole world that patriotism still lives in Canada. If ever the men of Canada need a rallying ground against any future invader they will find one on Queenston Heights beneath the shadow of the monument they have reared to General Brock."

**PAGE 292 - Smouldering.** Ready at any moment to burst into flame.

**Mute trumpet.** The trumpet that has long been silent.

**Strike the lyre.** In honor of the brave deed done.

**Still play their part.** "Brock, though dead, still lives."

**Monumental stone.** The monument on Queenston Heights.

**A nation's fealty.** "The beautiful spot where Brock lies buried is a Canadian Mecca, and thousands of hero-worshippers visit it yearly." Under the same monument lies Lieutenant-Colonel Macdonell, Brock's aide-de-camp, who also fell on the fatal field. The monument is not alone to Brock and Macdon-

ell, but is regarded as the tribute of the nation to all those who laid down their lives for their country during the memorable years 1812-14.

**The victory.** It was a glorious victory and far-reaching in its results. The battle of Queenston Heights is described fully on page 142.

**Herald their degree.** Proclaim to the world the great deeds they accomplished.

**Sacred hill.** Sacred in the memory of Canadians.

**Yet shall thrill.** "In the hearts of the Canadian people his memory is the one most dearly cherished."

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### AN ICEBERG

This selection is taken from Chapter XXXI of *Two Years Before the Mast* published in 1840. The book is a vivid and interesting account of a two years' voyage made by the author himself. The brig *Pilgrim*, in which he sailed, left Boston for the western coast of North America on August 14th, 1834, and returned to Boston on September 18th, 1836. Dana, who was a student at Harvard University, was compelled to give up his studies, on account of an affection of the eyes. He was advised to try the effect of a sea voyage, and, not caring to go as a passenger, although well able to do so, he shipped as a common sailor. *Two Years Before the Mast* is a vivid representation of what the author saw and experienced at a most impressionable age. He put his young life into his narrative. He was not thinking of literature when he wrote, and thus it takes rank with those books which are bits of life rather than products of art. An excellent school edition of the book, edited by Homer Eaton Keyes, is found in *Pocket Classics* (Macmillan).

PAGE 293 - **Doctor.** A familiar title given to the ship's cook.

**Larboard.** The left-hand side, now known as port, the old term being almost entirely abandoned, owing to its similarity to "starboard."

**Iceberg.** This iceberg was seen on July 2nd, 1836, not far from the Straits of Magellan.

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### A LEGEND OF BREGENZ

This poem was published in 1866 in *Legends and Lyrics*. The text differs from the original in that six full stanzas in all are omitted and some of the stanzas are rearranged. The course of the narrative, however, is not interfered with, and in fact the poem rather gains by the condensation.

There are several versions of the legend of the Bregenz maiden who saved the town from surprise and destruction by the Swiss. The story dates from 1408, and is presented in its main features in the poem. The people of Bregenz, however, unfortunately appear to know little of the heroine. Clive Holland in



*Tyrol and Its People* (Methuen) says: "On one occasion on which we visited the town, and made a search for the effigy of the Maid and her steed on the gate of the old castle, or walls of the upper town, we were unable to find it. No one seemed to know the story of the Maid of Bregenz, and an old lady, who had a temporary stall outside the gate for the sale of cakes and other refreshments, became quite irascible over our persisting in the belief that there must have been a 'Maid,' and that she (the old lady) ought to know the legend. 'There is no Maid of Bregenz,' she said angrily at last. Adding, after a pause, during which she looked us up and down to decide upon our nationality, 'but mad English people have asked me hundreds of times about her. I know nothing. There is no more to be said.' " Holland adds that it is quite possible that Miss Proctor's poem is founded upon the legendary story of Ehre Gute, who is reputed to have delivered the country folk of the Bregenz district from an attack of the Appenzellers some time during the early part of the fifteenth century.

**PAGE 295 - Lake Constance.** A lake in Central Europe, on which border Austria, Germany and Switzerland. It is about 40 miles in length and has an area of 207 square miles; its greatest breadth is 8 miles. The waters are rather dark-green than blue.

**Bregenz.** A frontier town of Austria, the capital of the province of Vorarlberg, situated at the south-east angle of Lake Constance. Clive Holland says: "In this delightful corner of Tyrol there is no town of greater charm or historic interest. There are really two towns in Bregenz. The old town shaped like a quadrilateral, standing on the hill which ages ago was the site of the Roman settlement and castle, with two ancient gates, one of which has been pulled down; and the newer town, with its shady promenades, quay, modern buildings, and the air of bustle during the tourist season. Picturesque the place most certainly is, and the effect is greatly heightened by the near presence of the lake, which stretches away in front of the town to fair Constance in the far distance."

**Tyrol.** A mountainous district of central Europe, adjoining Switzerland. It belongs to the Austrian empire.

**Sacred legend.** Holy in the minds of the people of Bregenz.

**PAGE 296 - Accents of her childhood.** Her native language—German.

**PAGE 297 - Shrank in terror.** Afraid of the consequences of the war, but proud of the valor and determination of the men.

**PAGE 298 - The Rhine.** Lake Constance is really an expansion of the Rhine, which enters it at the south-east extremity.

**PAGE 299 - Heights of Bregenz.** The reference is to the old town on the hill.

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### GLUCK'S VISITOR

This selection forms Chapter I of *The King of the Golden River* or *The Black Brothers* published in 1851. It was written in 1841 for Effie Gray, one of Ruskin's little friends, as a birthday present. The little girl was given her

choice between an ornament and a fairy-tale written specially for her: she chose the latter. "It is a charming tale, and, like all Ruskin's writings, contains moral teaching of the highest order, for it shows that greed of gold brings its own punishment, and self-sacrificing goodness its own reward." A good school edition of *The King of the Golden River*, edited by Alfonzo Gardiner, is found in *Bright Story Readers* (Macmillan).

PAGE 300 - **Styria**. A Duchy in Austria, lying to the east of Hungary. It is a mountainous district, but well watered. The inhabitants are German and speak the German language.

PAGE 301 - **Gluck**. The word means "good luck."

PAGE 302 - **Turnspit**. The spit was a contrivance for roasting meat in front of the fire.

**Dry blows**. Hard knocks.

**Black blight**. A disease in plants, generally appearing as black spots, that causes them to wither and so become unfruitful.

PAGE 307 - **Hob**. The projection at the side of the fire-place where things are put to be kept warm.

PAGE 308 - **Knuckle**. Near the end of the knee-joint.

## JACQUES CARTIER

This poem was published in 1858 in *Canadian Ballads*. It refers to the second of the four voyages made by Jacques Cartier to Canada. On his return from his first expedition Cartier was kindly received by the French king, who at once commissioned him to equip ships and engage men for a second voyage of discovery. In the spring of 1535 everything was ready. The expedition, equipped and provisioned for fifteen months, consisted of three ships, the *Grande Hermine* of 126 tons burden, the *Petite Hermine* of 60 tons and the *Emerillon* of 40 tons. In all 112 persons were on board. The ships set sail from St. Malo on May 19th, 1535, and after wintering in Canada, two of them returned on July 6th, 1536, the *Petite Hermine* having been abandoned in the new land. See *The Mariner of St. Malo* by Stephen Leacock (Glasgow), *Jacques Cartier: His Four Voyages to Canada* by Hiram B. Stephens (Mason), and *Stories from Canadian History* by T. G. Marquis (Copp).

Jacques Cartier was born at St. Malo in 1491. He early became a sailor and is said to have made several voyages to Newfoundland and there is some evidence that he made one voyage to Brazil. At the date of his marriage, 1519, he was a master-pilot in the service of the French king. In 1534 he first visited Canada, and subsequently made three other voyages, during which he extended his explorations. After his return from his fourth voyage he settled at St. Malo, and passed his last days peacefully, either at his home in the town or at his country residence of Limoilon some miles distant. He died September 1st, 1557. Stephen Leacock says: "Jacques Cartier, as much perhaps as any man of

his time, embodied in himself all that was highest in the spirit of his age. He shows us the daring of the adventurer with nothing of the dark cruelty by which it was disfigured. He brought to his task the simple faith of the Christian whose devout fear of God renders him fearless of the perils of sea and storm. He came to these coasts to find a pathway to the empire of the East. He found instead a country vast and beautiful beyond his dreams. The enthusiasm of it entered into his soul. Asia was forgotten before the reality of Canada."

**PAGE 313 - St. Malo.** A seaport of Brittany, in France, near the lower end of the English Channel.

**Old Cathedral.** Before sailing the whole company repaired to the Cathedral Church of St. Malo where they confessed their sins and received the benediction of the bishop.

**Undiscovered seas.** On his first voyage Cartier had discovered the Gulf of St. Lawrence, but the country was practically unknown.

**Pinnacle and pier.** The points most exposed to the wind.

**Vigil.** Night-watch, generally of a religious character.

**PAGE 314 - Mount Royal.** The mountain on the Island of Montreal; so named by Cartier.

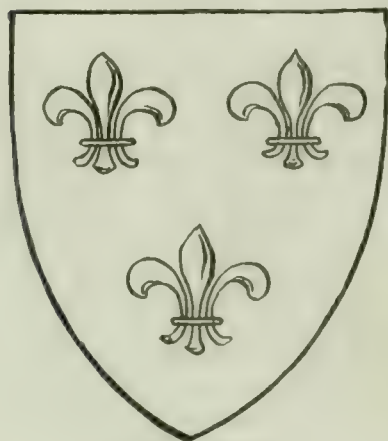
**Fleur-de-lis.** The emblem of France. "Louis VII adopted the *Iris* as his badge when he formed the crusade, which led to its being called *Fleur-de-Louis*; this in the course of time has been corrupted to *fleur-de-lis*."

**Cross.** The emblem of the Christian religion. By the raising of the cross, having at the centre a shield decorated with *fleurs-de-lis*, Cartier emblematically took possession of the country in the name of the king of France and the Christian religion. There is, however, no record of this having been done at Hochelaga. On his first voyage Cartier had raised the cross, with appropriate ceremonies, at the point of entrance of the harbor at the Bay of Gaspé.

**Hard, etc.** This is a description of the country as it was at the time of Cartier.

**Seas of pearl.** It should be remembered that the early explorers expected to find in the new world all the gold and precious stones of the East.

**Thule.** An island in the far north regarded



FLEURS-DE-LIS

by the ancients as the most northerly part of the habitable world.

**Winter causeway.** The frozen rivers were used as highways in winter.

**Magic wand.** The change is so sudden that it seems almost as if some fairy had waved her magic wand over the scene.

**Dry bones, etc.** The comparison is neither beautiful nor appropriate.

**Algonquin braves.** Indian warriors. One of the Indian tribes occupying the valley of the St. Lawrence. See *The Story of the Canadian People* by David M. Duncan (Macmillan).



**PAGE 315 – Rocks her child.** The baby, or papoose, is laced in a cradle and swung from the limb of a tree.

**To breathe upon.** The Indians at Hochelaga seem to have regarded Cartier as a deity, and brought to him their sick and injured to be healed. "For it seemed unto them that God was descended and come down from Heaven to heal them."

**Gospel of St. John.** "Our captain seeing the misery and devotion of this poor people, recited the Gospel of St. John, that is to say, *In the beginning was the Word*, touching everyone that were diseased, praying to God that it would please Him to open the hearts of the poor people and to make them know His Holy Word, and that they might receive baptism and christendom."

**The river.** The St. Lawrence.

**Its freshness.** Scarcely in accordance with fact.

**Hochelaga's height.** Mount Royal. The site of the Indian village of Hochelaga on the Island of Montreal, which Cartier visited, is not now known. When Champlain landed on the Island, less than a hundred years later, the village had completely disappeared. At the time of Cartier's expedition the inhabitants numbered about one thousand.

**Fortress cliff.** Quebec, then known as Stadacona.

## BLESS THE LORD, O MY SOUL

This selection is numbered CIII in *The Book of Psalms*. The arrangement of the verses is that of Richard G. Moulton in *The Modern Readers' Bible* (Macmillan). The Rev. T. Witton Davies says: "The Psalm seems to voice the gratitude of the writer and of his fellow countrymen, in view of some recent national deliverance, but whether this is the deliverance from Babylon or from the Syrian army, or whether some other national blessing is meant, must, with our present knowledge remain uncertain."

Dr. A. F. Kirkpatrick in *The Book of Psalms* in *The Cambridge Bible for Schools and Colleges* (Cambridge Press) points out that "the Psalm falls into five approximately equal stanzas, the first and last forming the introduction and conclusion, and the other three the main body of the Psalm: (1) The Psalmist summons his soul and all his faculties to praise Jehovah for pardon, redemption, and bountiful provision for every need; (2) Jehovah's revelation of Himself to Moses has been verified afresh in His recent treatment of Israel; (3) His pardoning mercy knows no limits; His fatherly love shows the most tender consideration; (4) Man may be frail and transitory, but those who fear Jehovah can rest in the assurance of His faithfulness to their posterity; (5) The thought of the universality of Jehovah's kingdom naturally introduces the call to all creation to join in an universal chorus of praises." Dr. Kirkpatrick adds: "The Psalm is one of singular beauty. Its tenderness, its trustfulness, its hopefulness, anticipate the spirit of the *New Testament*. It does not contain

one jarring note, and it furnishes fit language of thanksgiving for the greater blessings of a more marvellous redemption than that of Israel from Babylon."

**PAGE 315 - O my soul.** Myself.

**Within me.** The Hebrews regarded the various organs of the body as the seat of thought, will, and emotion.

**Iniquities.** Turning away from the right.

**From destruction.** Called him back as he was about to sink into the grave. The word in the Hebrew means "the pit."

**PAGE 316 - Thy mouth.** Probably the meaning is "thy desire."

**Like the eagle.** Either "young and lusty as the eagle," or "as the eagle renews its feathers."

**His ways.** His methods of action, the way in which He deals with men.

**Chide.** Contend.

**Our frame.** What we are made of. See *Genesis* II. 7.

**As grass.** Of so short duration.

**The wind.** The reference is to the dry east wind of Palestine.

**PAGE 317 - In the heavens.** Established on a sure and eternal foundation.

**Fulfil his word.** Execute his commands.

**His works.** The works of nature.

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## THE HEROES OF THE LONG SAULT

This selection is taken, with some slight changes from *The Old Régime in Canada* published in 1865. The illustration in the text is from the bas-relief on the Maisonneuve Monument in the Place d'Armes, Montreal, by Philippe Hébert, the French-Canadian sculptor.

For twenty years a destructive war, with longer or shorter intervals of peace, had been carried on between the Iroquois and the French. In 1660, however, the Iroquois seem to have determined to wipe out the French entirely. Their plans were well-laid and sweeping in their comprehensiveness. There is no doubt that Canada owed its salvation to Daulac and his heroic companions. Parkman speaks of it as "one of the most heroic feats of arms ever achieved on this continent," and other historians have not been slow in adding their meed of praise. The whole story well brings out the appalling dangers through which the early French colonists passed, and the heroic courage with which they faced their desperate situation. For a full account of the Iroquois raid see *The Story of the Canadian People* by David M. Duncan (Macmillan). Other accounts of this incident are given in *Selections from "The Makers of Canada"* edited by John C. Saul in *Literature Series* (Macmillan) and in *Canadian Types of the Old Régime* by Charles W. Colby (Holt). A poetical version which might with advantage be read in class is *How Canada Was Saved* in *Poetical Works of George Murray* (O'Connor). An excellent colored picture of "The Iroquois Attacking Dollard's Stockade," painted by Henry Sandham, is found in *Canada* by J. G. Bealby in *Peeps at Many Lands* series (Macmillan).

PAGE 317—**Adam Daulac.** The name is generally written, Adam Dollard, Sieur des Ormeaux.

**Maisonneuve.** Paul de Chomedey, Sieur de Maisonneuve saw much service before coming to Canada in 1641 as governor of a religious colony on the island of Montreal. Accompanied by a group of soldiers and workmen he wintered at Quebec and on May 18th, 1642, landed on the site of the future city of Montreal. For 22 years he remained as governor of Montreal, but through the jealousy of the governor-general he was recalled to France in 1664. Seeing that it would be impossible to regain his office, he resigned in 1669. He died in 1676. A magnificent statue, erected by the citizens in memory of the founder of their city, stands in the Place d'Armes, Montreal. See *A History of Canada* by Charles G. D. Roberts (Macmillan) and *Maids and Matrons of New France* by Mary Sifton Pepper (Little, Brown).

PAGE 318—**The sacraments.** Francis Parkman says: "As they knelt for the last time before the altar in the chapel of the Hôtel Dieu, that sturdy little population of pious Indian-fighters gazed on them with enthusiasm, not unmixed with an envy which had in it nothing ignoble. Some of the chief men of Montreal, with the brave Charles Le Moyne at their head, begged them to wait till the spring sowing was over, that they might join them; but Daulac refused. He was jealous of the glory and the danger, and he wished to command, which he could not have done had Le Moyne been present."

**Ste. Anne.** See page 175.

**Long Sault.** The exact spot where they stopped is not known, but it is probably Greece's Point at the foot of the Long Rapid, on the left bank of the Ottawa, five or six miles above Carillon.

PAGE 319—**Soon joined.** The party was composed of the Huron chief Annahotaha with 39 followers and the Algonquin chief Mitumeveg with three followers. The two chiefs had agreed to meet at Montreal for the purpose of engaging in a test of courage. When they heard of Daulac's enterprise they thought that with him there would be an opportunity to prove which was the braver; they pushed forward rapidly and joined him soon after he reached the Long Sault.

PAGE 320—**Senecas.** The Iroquois, or Six Nations, were made up of six tribes. Originally there were but five—Cayugas, Oneidas, Senecas, Onondagas, and Mohawks—but later these were joined by the Tuscaroras.

PAGE 323—**Mantelets.** A mantelet is a movable parapet set on wheels for the purpose of protecting the engineers from bullet-fire during their operations. Here, however, it means "a shield."

PAGE 324—**Musketoon.** A short musket with a bell-shaped muzzle.

**Grenade.** A hollow shell of iron filled with powder and scrap-iron, and exploded by means of a fuse.

PAGE 325—**Glorious disaster.** George Murray, in *How Canada Was Saved*, says:

"True to their oath, that glorious band no quarter basely craved;  
So died the peerless Twenty-two—So Canada was saved!"

**Day of vengeance.** The massacre of Lachine took place 29 years later.



## THE MARSEILLAISE

The revolutionary hymn *The Song of the Marseillaise*, originally entitled *The War Song of the Army of the Rhine*, was written by Claude Joseph Rouget de Lisle. S. J. Adair Fitz-Gerald in *Stories of Famous Songs* (Nimmo) gives the circumstances under which it was written: "Rouget de Lisle was greatly esteemed among his friends for his poetical and musical gifts, and was a particular friend of the Baron de Dietrich, a noble Alsatian then Mayor of Strasburg. 'One night during the winter of 1792 the young officer was seated at the table of this family. The hospitable fare of the baron had been so reduced by the calamities and necessities of war that nothing,' says Mme. Fanny Raymond Ritter, 'could be provided for dinner that day except garrison bread and a few slices of ham. Dietrich smiled sadly at his friend, and lamenting the poverty of the fare he had to offer, declared he would sacrifice the last remaining bottle of Rhine wine in his cellar, if he thought it would aid de Lisle's poetic invention, and inspire him to compose a patriotic song for the public ceremonies shortly to take place in Strasburg. The ladies approved, and sent for the last bottle of wine of which the house could boast.' After dinner de Lisle sought his room, and though it was bitterly cold he at once sat down at the piano, and between reciting and playing and singing eventually composed *La Marseillaise*, and, thoroughly exhausted, fell asleep with his head on his desk. In the morning he was able to recall every note of the song, immediately wrote it down and carried it to his friend Baron Dietrich. Everyone was enchanted with the song, which aroused the greatest enthusiasm. A few days later it was publicly given in Strasburg, and thence it was conveyed by the multitude to the insurgents of Marseilles."

When de Lisle wrote his hymn in 1792, France was on the verge of the Revolution. The whole country was in a blaze. "Thousands of volunteers hastened by forced marches towards the capital, headed by a battalion enrolled in Marseilles and its neighborhood, which by its sanguinary deeds acquired a terrible reputation in the subsequent course of the Revolution." These "six hundred Marseillaise who knew how to die" adopted de Lisle's hymn as their own and sung it on their way to Paris. Thus the hymn became known as *The Song of the Marseillaise*, and was soon adopted as the official song of the new French Republic. All this was very surprising to de Lisle, who was a devoted royalist, and who was proscribed and forced to flee from France for his loyalty to his king. See Chapter II entitled "Let Us March" in Book XIII of Carlyle's *The French Revolution*. *The Marseillaise* is still recognized as the national anthem of France. The music of the song is found in *Songs Everyone Should Know* edited by Clifton Johnson (American Book Co.).

Nicholas Smith in *Stories of Great National Songs* (Young Churchman Co.) gives an instance of the influence of this song: "When the song was only seven months old—November, 1792—the republicans of France, under Dumouriez, fought the Austrians at Jemappes, in Belgium. At the most perilous hour in that great battle, Dumouriez, finding that his right wing was almost without officers, and giving way before the fire of the Austrian infantry, put himself at the head of his army, and began to sing *The Marseillaise*. The sol-

diers joined in the song, their courage was redoubled, they charged the enemy, and the victory placed Belgium in the power of France."

There are many translations of *The Marseillaise* into English. The version in the text was translated in 1795, but the name of the translator is unknown.

**PAGE 325—Hateful tyrants.** The tyrants referred to in the song as the author wrote it were the Emperor of Austria and the allied kings. The Revolutionists subsequently applied this to the king and the nobles of France.

**Hireling hosts.** Fighting not for a principle, but merely because they are paid to fight.

**PAGE 326—Insatiate.** This is explained in the next line.

**Mete and vend.** Measure out and sell.

**Man is man.** These despots are only men like ourselves.

**Resign.** Give thee up.

**Flame.** Inspiration.

**Tame.** The more liberty is persecuted the stronger she is.

**Falsehood's dagger.** The treachery of lies.

**Sword and shield.** Weapon and defence.

## RULE, BRITANNIA

S. J. Adair Fitzgerald in *Stories of Famous Songs* (Nimmo) says: "The authorship of *Rule, Britannia* has been disputed, some authorities at one time inclining to the belief that as David Mallet was concerned with James Thomson in writing the masque of *Alfred*, in which the ode was originally sung, he was the writer. I will quote from Chappell's *National English Airs*: '*Rule, Britannia*, from the masque of *Alfred*, composed by Dr. Arne. This masque was written by James Thomson and David Mallet, and was performed in the gardens of Cliefden House, the residence of the Prince of Wales, in commemoration of the accession of George I, and in honor of the birthday of the Princess of Brunswick on August 1st, 1740. It was afterwards altered into an opera and performed at Covent Garden in 1745; and, after the death of Thomson, which occurred in 1748, it was again entirely remodelled, scarcely any part of the first being retained, and performed at Drury Lane in 1751. The words of *Rule, Britannia* were, however, written by Thomson.' It was already a celebrated song in 1745: for during the Jacobite Rebellion in the north, of that year, the Jacobites took the lay, and altered the words to suit their cause and termed it their *National Song*." It is worthy of note that *Rule, Britannia* and *God Save the King* were produced in the same year, within a few months of each other. The music of *Rule, Britannia* is found in *A Book of British Song for Home and School* arranged by Cecil J. Sharp (Murray). This same book contains also the words and music of the famous old song *The Island* by Thomas Didbin. The first stanza is as follows:

"Daddy Neptune one day to Freedom did say,  
 'If ever I lived upon dry land,  
 The spot I should hit on would be little Britain.'  
 Says Freedom, 'Why, that's my own Island.'  
 Oh! what a snug little Island!  
 A right little, tight little Island;  
 Seek all the globe round there's none can be found.  
 So happy as this little Island.'"

**PAGE 327 - Azure main.** Blue ocean.

**Charter.** The liberties and privileges of the land.

**To tyrants fall.** The great empires of the past have all in their turn been compelled to yield to the power of other kingdoms more powerful than they. The inference is that all the great empires were tyrannies and were compelled in due time to yield to other tyrannies.

**More dreadful.** More to be dreaded.

**Foreign stroke.** Each attack made by some foreign nation.

**Tame.** Subdue.

**Generous flame.** The noble spirit of freedom and patriotism.

**Rural reign.** Preëminence in agriculture.

**Subject main.** The ocean which owns the sway of Britain.

**Every shore.** Britain should possess a vast colonial dominion.

**PAGE 329 - The muses.** Nine goddesses, the daughters of Jupiter and Mnemosyne (Memory), who presided over music, poetry, dancing, and the liberal arts. Their worship was universal, although no sacrifices were offered to them. See *Myths of Greece and Rome* by H. A. Guerber (American Book Co.).

**With Freedom found.** The thought is that poetry and the liberal arts cannot exist except in a land that is free. Thomas Moore's *The Harp that Once through Tara's Halls* to be found in the *Fourth Reader* of *The Alexandra Readers* (Macmillan) develops this idea. See page 205.

**The fair.** Fair ones.

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## SCOTS, WHA HAE WI' WALLACE BLED

The sub-title of this poem is *Robert Bruce's Address to His Army before the Battle of Bannockburn*. Burns says: "There is a tradition that the old air *Hey tuttie tailie* was Robert Bruce's march at the battle of Bannockburn. This thought, in my solitary wanderings, has warmed me to a pitch of enthusiasm on the theme of liberty and independence which I have thrown into a kind of Scottish ode, fitted to the air, that one might suppose to be the gallant Scot's address to his heroic followers on that eventful morning." The poem was written in 1793, after a thunderstorm during which the poet, while out walking with a friend, had received a thorough drenching. Thomas Carlyle says: "So long as there is warm blood in the heart of Scotchman or man, it will move in fierce



thrills under this war ode,—the best, we believe, that was ever written by any pen." The music of the song is found in *Songs of All Lands* by W. S. B. Mathews (American Book Co.).

During the spring of 1313, Bruce with the Scottish army was besieging Stirling Castle. The English commander made a compact with Bruce that if the castle were not relieved by midsummer of the next year he would surrender it to the Scots. Stung into action by the danger of this last stronghold of his power in Scotland, Edward II levied an army of over 100,000 men and marched northwards. The two armies met at Bannockburn near Stirling on June 24th, 1314. The Scottish army did not exceed 20,000 fighting men, but they were united in the defence of their country, and were led by men in whom they had every confidence. Bruce had chosen his battle-ground and had made every preparation for the discomfiture of the enemy. Pits were dug, filled with sharpened stakes, and the ground again covered over, so that the heavy cavalry of the enemy would tumble into them. The battle was stubborn, but the English began to show signs of yielding. The Scots raised the cry, "On them! They fail!" This cry was heard by about 15,000 Scottish camp followers and countrymen, who had been sent to encamp on a neighboring hill, and they took this as a token that the victory was assured. Eager to share in the plunder, they rushed down from the hill. The English, supposing this to be another army that had been held in reserve, were panic-stricken. They broke their ranks and fled in hopeless disorder. The day was lost for England. It is said that 30,000 Englishmen fell on the field of battle. Edward himself escaped with difficulty, pursued vengefully by the Black Douglas. Immense spoils were taken by the Scots, including provisions, arms, and treasure of all descriptions. The immediate result of the battle was the surrender of Stirling Castle, and ultimately the acknowledgment of Scottish independence.

A vivid description of the battle of Bannockburn is given in *Robert Bruce* by Jeanie Lang in *The Children's Heroes* series (Jack). See also *Fields of Fame in England and Scotland* by J. E. Wetherell (Macmillan), *The Tales of a Grandfather* by Sir Walter Scott (Macmillan), *Ten Great Events in History* by James Johonnot (American Book Co.), and *Historical Tales: English* by Charles Morris (Lippincott).

PAGE 329 - **Wallace.** Sir William Wallace, the second son of Sir Malcolm Wallace of Ellerslie, was born about 1270. He was brought up by his uncle, who taught him an enthusiastic love of liberty. The slaying of a young Englishman who had insulted him caused him to be proclaimed an outlaw. Later on at Lanark he slew another Englishman who had wantonly insulted him, and for this the governor of Lanark exacted bitter vengeance. His house was burned and his wife and servants cruelly slain. This act of the governor set fire to the intense patriotism of Wallace. He determined to free his country from the English yoke, and soon had gathered around him a large company of followers. No mercy was given to Englishmen in arms. On one occasion he trapped a band of them at Ayr and, setting fire to the buildings, burned them all. The rebellion had now assumed such proportions that he was joined by a number of the leading nobles, and warfare on a large scale was begun. A strong English force under the Earl of Surrey was sent against him, but at Stirling he met and

defeated them with great slaughter. Edward I, when he heard of this disaster, was furious. He hurried back from Flanders and himself took the field. At Falkirk on July 22nd, 1298, the two armies met and Wallace was signally defeated. He steadily refused, however, to submit and for some years, with the assistance of a few faithful followers, he held out against all the power of the English. At last he was treacherously betrayed into the hands of Edward by a Scotsman named Sir John Menteith. He was tried at London, and sentenced to be hanged as a traitor. The adventures of Wallace are told in an interesting way in Blind Harry's *The Story of Wallace Wight* edited by John Wood in *Bright Story Readers* (Macmillan). See also Sir Walter Scott's *The Tales of a Grandfather* and Morris's *Historical Tales: English*.

**Bruce.** See page 157.

**Lour.** Threaten.

**Edward.** Edward II of England.

**Turn and flee.** Jeanie Lang says: "When mass was done, the Bruce rode over the field to see that all was ready. He found all as he wished, and had his army drawn up before him in full battle array. 'All you,' said he, 'who cannot trust yourselves to hold out until we win all, or to die with honor, now is the time for you to leave me. I wish none to stay with me but those who are ready to stand with me to the end, and to take the grace that God will send.' From every one of those Scottish men came a great shout like the voice of one man speaking—'We will win or die.'"

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## THE COYOTE

This selection is taken from *Roughing It* published in 1872. Ernest Ingersoll in *Wild Neighbors* (Macmillan) describes the coyote as follows: "The coyote is a wolf, about two-thirds the size of the well-known European species represented in North America by the big gray or timber wolf. He has a long lean body, legs a trifle short, but strong and active; a head more fox-like than wolfish, for the nose is long and pointed; yellow eyes set in spectacle frames of black eyelids; and hanging, tan-trimmed ears that may be erected, giving an air of alertness to their wearer; a tail (straight as a pointer's) also fox-like, for it is bushy; and a shaggy, large-maned, wind-ruffled, dust-gathering coat of dingy white, touched with tawny brown, or often decidedly brindled." See page 96. As a commentary on the text three stanzas of Bret Harte's *The Coyote* may be quoted:

"Blown out of the prairie in twilight and dew,  
Half bold and half timid, yet lazy all through;  
Loath ever to leave, and yet fearful to stay,  
He limps in the clearing—an outcast in gray.

"A shade on the stubble, a ghost by the wall,  
Now leaping, now limping, now risking a fall,  
Lopeared and large jointed, but ever alway  
A thoroughly vagabond outcast in gray.

“ Here, Carlo, old fellow - he's one of your kind -  
 Go, seek him, and bring him in out of the wind.  
 What! snarling, my Carlo! So even dogs may  
 Deny their own kin in the outcast in gray.”

The humor of this extract consists, of course, in its exaggeration and in the attributing of human thoughts and feelings to both the coyote and the dog.

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### STEP BY STEP

This poem is usually entitled *Gradatim*, the Latin form of the title in the text. It should be compared, if possible, with Longfellow's *The Ladder of St. Augustine*, the first stanza of which is

“ St. Augustine! well hast thou said,  
 That of our vices we can frame  
 A ladder, if we will but tread  
 Beneath our feet each deed of shame!”

and with the first poem in Tennyson's *In Memoriam* which begins

“ I held it truth, with him who sings  
 To one clear harp in divers tones,  
 That men may rise on stepping-stones  
 Of their dead selves to higher things.”

PAGE 333 - **Single bound.** By one single effort.

**Common clod.** From the mere earth.

**'Neath our feet.** The evil we have conquered.

PAGE 334 - **Hourly meet.** Meet and conquer every hour of our lives.

**Sapphire walls.** See *Revelation XXI. 19.*

**Pillow of stone.** See *Genesis XXVIII. 11-19.*

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### A SUMMER STORM

This poem was published in 1893 in *The Magic House and Other Poems*. Note the artistic contrast between the first four and the last four stanzas. The irregularity in the treatment of the rhythm of the first part is contrasted with the smoothness and clearness of the closing stanza, descriptive of the quiet after the storm.

PAGE 335 - **Poignard.** Usually spelled “poinard.” A small, sharp dagger used for stabbing.

PAGE 336 - **White-throat.** See page 103.



## THE DEATH OF NELSON

This selection is made up of extracts in consecutive order taken from the last chapter, entitled "Battle of Trafalgar," of Southey's *Life of Nelson* published in 1813. The book is an expansion of an article which appeared in the *Quarterly Review* in 1810, a little more than four years after the death of Nelson. An excellent school edition of *Life of Nelson*, edited with introduction and notes by Michael Macmillan, is found in *English Classics* (Macmillan).

The narrative in the text begins at the time that the victory was practically won. The full account of Trafalgar, as given by Southey, should, if possible, be read in class.

Horatio Nelson was born at Burnham-Thorpe, in Norfolk, September 29th, 1758. In 1771 he went to sea for the first time, and two years later took part in an expedition to the Arctic Seas. Subsequently he saw service both in the East Indies and in the West Indies, and by 1779 had attained the rank of post-captain. In 1780 he was in command of an expedition against Nicaragua, but, owing to the unhealthy climate, failed in his purpose. On the outbreak of the French war in 1793 he was given the command of the *Agamemnon* and sent to the Mediterranean. Three years later he was serving as commodore under Admiral Sir John Jervis, and played a conspicuous part in the battle off Cape St. Vincent in 1797. In the same year he was made rear-admiral and placed in charge of the squadron blockading Cadiz. About this time he lost his right arm in a night attack on Santa Cruz. In 1798, in command of a fleet, he attacked the French in Aboukir Bay, and won the famous battle of the Nile. For this service he was raised to the peerage as Lord Nelson. In 1801 he was sent to the Baltic as second in command to Sir Hyde Parker and successfully conducted the bombardment of Copenhagen, winning a complete victory. See page 285. As a recognition of his bravery he was created Viscount Nelson. In 1803 he was appointed to the command of the Mediterranean fleet and for fifteen months was engaged in blockading Toulon. During this time, so anxious was he to prevent the escape of the French fleet, he left his ship only on three occasions. When the alliance between France and Spain was concluded in 1804, Nelson went to sea in search of their combined fleets, pursuing them as far as the West Indies. They eluded him, however, and he returned to Portsmouth. Again he put to sea and on October 21st, 1805, he met the two fleets off Trafalgar. He won a brilliant victory, but lost his life during the engagement. See *The Story of Nelson* by Edmund Francis Sellar in *The Children's Heroes* series (Jack), *The Story of Nelson* by Harold F. B. Wheeler (Harrap), and *Lord Nelson* by J. K. Laughton in *English Men of Action* series (Macmillan).

On October 21st, 1805, Nelson, in command of the British fleet, caught sight of the combined fleet of France and Spain under Villeneuve. Nelson had 27 men-of-war and 4 frigates, while Villeneuve had 33 men-of-war and 7 frigates. Nelson adopted the plan of attacking in two lines, he, himself, leading the one line and Admiral Collingwood the other. The battle was stubborn, but victory at last inclined to the British. Twenty of the enemy's ships surrendered, while seven escaped, only to be captured later. Most of the prizes,

however, were destroyed in a great storm which came on immediately after the battle. The British loss was 1,587 men, including Lord Nelson, while the Spanish admiral was killed and Villeneuve captured. "Trafalgar was the most amazing victory won by land or sea through the whole Revolutionary war. It permanently changed the course of history; and it goes far to justify Nelson's magnificently audacious boast, 'The fleets of England are equal to meet the world in arms.' "

A brilliantly written account of Trafalgar is found in *Deeds that Won the Empire* by W. H. Fitchett (Smith, Elder). See also *British Battles by Land and Sea* by James Grant (Cassell), and *Historical Tales: English* by Charles Morris (Lippincott). Francis Turner Palgrave's *Trafalgar* in Part III of *A Book of Poetry Illustrative of English History* edited by G. Dowse (Macmillan) and Henry Newbolt's *The Quarter Gunner's Yarn* in *Collected Poems* (Nelson) give spirited descriptions of the battle in verse. Three excellent colored pictures connected with Trafalgar are found in *Pictures of British History* by E. L. Hoskyn (Macmillan): "Nelson Leaving Portsmouth," "The Victory Leading into Battle at Trafalgar," and "Nelson's Column in Trafalgar Square."

**PAGE 336—Nelson's prayer.** After he had made all arrangements for the coming battle, Nelson retired to his cabin and wrote the following prayer: "May the Great God whom I worship grant to my Country, and for the benefit of Europe in general, a great and glorious victory; and may no misconduct in anyone tarnish it; and may humanity after victory be the predominant feature in the British fleet. For myself individually I commit my life to Him who made me, and may His blessing alight on my endeavors for serving my Country faithfully. To Him I resign myself and the just cause which is entrusted to me to defend. Amen. Amen. Amen."

**Redoutable.** W. H. Fitchett says: "In the whole heroic fight there is no finer bit of heroism than that shown by the *Redoutable*. She was only a 74-gun ship, and she had the *Victory*, of 100 guns, and the *Téméraire*, of 98, on either side. It is true these ships had to fight at the same time with a whole ring of antagonists; nevertheless the fire poured on the *Redoutable* was so fierce that only courage of a steel-like edge and temper could have sustained it. The gallant French ship was semi-dismasted, her hull shot through in every direction, one-fourth of her guns were dismounted. Out of a crew of 643, no fewer than 522 were killed or wounded. Only 35, indeed, lived to reach England as prisoners. And yet she fought on. The fire from her great guns, indeed, soon ceased, but the deadly splutter of musketry from such of her tops as were yet standing was maintained."

**Struck.** Surrendered.

**No flag.** None of the enemy's ships bore flags on going into action.

**Mizzentop.** The top of the hindmost mast. The rigging of the *Redoutable* was filled with small-arms men, who poured a destructive fire on the *Victory* from short-range. Nelson would not allow this on his own ships, as he thought that it interfered with the handling of the sails, and was also apt to cause fire.

**Secretary.** Mr. J. Scott was Nelson's naval or public secretary. Southey says: "The Admiral's secretary was one of the first who fell; he was killed by a cannon shot while conversing with Hardy. Captain Adair of the marines, with the help

of a sailor, endeavored to remove the body from Nelson's sight, who had a great regard for Mr. Scott, but he anxiously asked, "Is that poor Scott that's gone?" and being informed that it was indeed so, exclaimed, "Poor fellow!" The clerk who took Scott's place was killed a few minutes later.

**Hardy.** Sir Thomas Masterman Hardy was born April 5th, 1769. He went to sea in 1781 and rose rapidly, distinguishing himself in many important engagements. For some years he was Nelson's captain on the *Victory*. After Trafalgar he was created a baronet. He subsequently attained the rank of vice-admiral, was First Lord of the Admiralty and afterwards governor of Greenwich Hospital, a post which he retained until his death on September 20th, 1839. See *Nelson and his Captains* by W. H. Fitchett (Smith, Elder).

**PAGE 337 - Tiller ropes.** Part of the steering gear.

**Badges of honor.** Nelson wore his admiral's frock-coat, bearing on the left breast four stars of the different orders with which he was invested. The officers on the *Victory*, knowing that there were riflemen on the French ships, were anxious that he should not wear these conspicuous decorations, but there was no opportunity before the battle began to speak to him about their removal. On a former occasion he had refused to hide his stars. "In honor I gained them," he said, "and in honor I will die with them." The coat is now to be seen in Greenwich Hospital. Nelson did not wear his sword during the engagement.

**Cockpit.** An apartment under the lower gun deck, usually appropriated for the use of the wounded during an engagement.

**Midshipmen.** Petty officers in the navy, in training for the higher positions.

**Chaplain.** The Rev. Dr. Scott, who was also Nelson's private secretary.

**PAGE 338 - The "Victory."** It is interesting to compare the *Victory* with a modern battleship. Nelson's flagship was launched in 1765. Her length from figure-head to taffrail was 226 feet, while the actual length of the keel was 151 feet. Her extreme beam was 52 feet and her displacement 2,162 tons. She mounted 100 guns and carried a crew of 1,000 men. The old ship still lies in Portsmouth Harbor, "an historic monument and a unique specimen of a class of ship that has now gone entirely out of use." A brass tablet marks the spot where Nelson fell. A colored plate of the *Victory*, as well as a plate of a fleet of modern battleships, is found in *Ramparts of Empire* by Frank Fox (Macmillan). See also plate entitled "Comparison of the *Victory* with the *Hercules*" in Wheeler's *The Story of Nelson*.

**Mr. Beatty.** The surgeon, who afterwards wrote the *Narrative of Lord Nelson's Death*.

**PAGE 340 - Anchor.** Nelson's instructions were not carried out, and for some time Collingwood was blamed for the loss of so many of the captured ships in the great storm that followed.

**Collingwood.** Cuthbert Collingwood was born in 1750 and was early sent to sea. He took part in many of the most important naval engagements of his time, and was second in command to Nelson at Trafalgar. There he led one division of the fleet and was the first to engage the enemy. After the battle he was raised to the peerage as Lord Collingwood. His body was buried in St. Paul's, beside that of Nelson. He continued to serve at sea until his death.



March 10th, 1810. "I think," says Thackeray, "since Heaven made gentlemen, it never made a better one than Cuthbert Collingwood."

**Buried by his parents.** This was not to be; his body was buried in St. Paul's Cathedral in London.

PAGE 341 - **My duty.** It was at Trafalgar that Nelson hung out the famous signal: "England expects that every man will do his duty." A colored plate showing the arrangement of the flags making up the message is found as a frontispiece in *The House of Hanover* by Tom Bevan in *The Tower History Readers* (Pitman).

**Security or strength.** The victory at Trafalgar ruined Napoleon's plans for the invasion of England. "Let us," he said, "be masters of the straits for six hours, and we shall be masters of the world." Even before the news of Trafalgar reached Napoleon, the great armed camp at Boulogne was broken up and French energy turned in other directions.

PAGE 342 - **Mantle.** A reference to the mantle of Elijah which fell on Elisha. See *II Kings* II. 13.

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## THE BATTLE OF THE BALTIC

A note in *English Ideals* by M. P. Hansen and A. Hart (Macmillan) says: "This fine patriotic ballad was published in 1809, but its composition dates back to the time when Campbell sailed past the Danish batteries on his way home from Altona. The first rough draft sent to Scott contained twenty-seven stanzas, afterwards reduced to the present number of eight; it has gained its effect by condensing and is perhaps the best war-song in our language. Full of vigor, vivid description, poetic imagery, and martial ardor, it has not the boastful tone of other ballads written at this period."

In February, 1801, the peace of Luneville, concluded with Austria, left Napoleon free to mature his plans for the subjugation of Britain. He hoped to do this by uniting the fleets of Russia, Sweden and Denmark with that of France and Spain, and by this means to sweep the British from the seas. Through his ally, Paul I of Russia, he succeeded in bringing pressure to bear upon Sweden and Denmark, and these two countries united with Russia as the League of Armed Neutrality. The danger to Britain was great. The French and Spanish fleets were blockaded, but the three northern powers had at their disposal a tremendous fleet, by means of which they might relieve the blockaded French and Spaniards, and, uniting with them, land a hostile army in England. But Britain was determined to anticipate the designs of Napoleon and to prevent the junction of the fleets. An expedition was accordingly despatched to Copenhagen to demand the withdrawal of the Danes from the League. Sir Hyde Parker was in charge with Nelson as his second in command. The Danes refused to yield and Copenhagen was bombarded by Nelson. A truce was agreed upon, which was prolonged by the Danes, until the news came that the Czar Paul had been murdered. This practically dissolved the League, and Britain once more breathed freely. See *The British Nation* by George M. Wrong (Macmillan).

The actual bombardment of Copenhagen was conducted by Lord Nelson, who, on the morning of April 2nd, 1801, moved to the attack with 12 men-of-war and 21 frigates, Sir Hyde Parker remaining in the Sound with the reserve vessels. Owing to delay on the part of the senior admiral, against the advice of Nelson, the Danes had been allowed time to strengthen their fortifications and to prepare their ships for action. There were no pilots, and in the confusion several men-of-war went aground, Nelson's own ship narrowly escaping a similar accident. The action began at ten o'clock and continued for about four hours, only a portion of the British fleet being engaged. Nelson, himself, said that it was the fiercest of all the 105 struggles in which up to that time he had been engaged. While the battle was going on, Sir Hyde Parker hoisted the signal to withdraw, but this was disregarded by Nelson, who, indeed, took it, as it was intended, as merely giving him authority to withdraw if he considered it best.

“Splinters were flying above, below,  
 When Nelson sailed the Sound:  
 ‘Mark you, I wouldn’t be elsewhere now,’  
 Said he, ‘for a thousand pound!’  
 The Admiral’s signal bade him fly,  
 But he wickedly wagged his head,  
 He clapped the glass to his sightless eye  
 And ‘I’m hanged if I see it,’ he said.”

Most of the Danish ships were destroyed and many of the batteries rendered useless, but still the Danes would not yield. Finally Nelson sent a message to the Crown Prince declaring that he would be compelled to burn the floating batteries, without being able to save their crews. A truce was accordingly agreed upon, and the British took possession of their prizes. On April 9th, a further truce of 14 weeks was arranged, but before the time had expired the League had ceased to exist.

A graphic account of the battle is given in *Deeds That Won the Empire* by W. H. Fitchett (Smith, Elder). See also *Life of Nelson* by Robert Southey (Macmillan) and *Lord Nelson* by J. K. Laughton in *English Men of Action* series (Macmillan).

PAGE 342 – **Nelson.** See page 282.

**All the might.** The Danes showed magnificent courage during the bombardment. W. H. Fitchett says: “Fresh crews marched fiercely to the floating batteries as these threatened to grow silent by mere slaughter, and, on decks crimson and slippery with the blood of their predecessors, took up the fight. Again and again, after a Danish ship had struck from mere exhaustion, it was manned afresh from the shore, and the fight renewed.”

**Lighted brand.** Cannon were fired at this time by applying a lighted torch to the touch-hole.

**Prince.** The Crown Prince of Denmark, afterwards Frederick VI. He was a nephew of George III of England. He was not actually in command of the fleet, but was in charge of the shore batteries.

**Leviathans.** Huge water-beasts frequently mentioned in the Bible.

**Bulwarks.** The word was originally “bole-works”, i.e., made from the boles or trunks of trees.

**Sign of battle.** Nelson kept the signal for close action flying from his mast-head during the whole battle.

**By the chime.** Referring to the method of marking time on shipboard by the striking of a bell at intervals of half-an-hour.

**Drifted.** The British had no pilots familiar with the channel. They were compelled to depend upon their own men. *See Introduction.*

PAGE 343—**Flush'd.** There was eager joy and desire on the part of the British sailors to engage at close quarters.

**Fleeter.** More swiftly.

**Deadly space.** On the average 600 feet.

**Hearts of oak.** An expression of admiration.

**Adamantine.** Like adamant, *i.e.*, exceedingly hard. The original meaning of the word is "unconquerable."

**Hurricane eclipse.** The smoke was so dense that it obscured the ships, as the clouds in a hurricane darken the light of the sun.

**Conflagration.** Many of the Danish ships and batteries were set on fire during the bombardment.

**Out spoke.** Nelson did not speak, but sent the following message: "To the brothers of Englishmen, the Danes: Lord Nelson has directions to spare Denmark, when no longer resisting, but if the firing is continued on the part of Denmark, Lord Nelson will be obliged to set on fire all the floating batteries he has taken, without having the power of saving the brave Danes, who have defended them."

**Ye are brothers.** Descended from the same stock.

PAGE 344—**Our King.** George III.

**Blessed our chief.** This is not correct. A Danish account says: "There was neither acclamation nor murmurs. The people did not degrade themselves with the former, nor disgrace themselves with the latter; the admiral was received as one brave enemy ever ought to receive another—he was received with respect."

**Funeral light.** Lighting up the death scene of so many brave men.

**Elsinore.** A Danish fortress commanding the Sound, about 24 miles from Copenhagen. It had to be passed in order to reach the city. The coast around Elsinore is flat and marshy.

PAGE 345—**Riou.** At the bombardment of Copenhagen Captain Edward Riou, who had had a distinguished naval career in all parts of the world, was in command of the frigate *Amazon*. On account of three of the men-of-war stranding while sailing up the channel, it fell to Riou, in charge of the frigates, to oppose the strong Crown battery. His artillery was too weak and his squadron suffered heavy loss. When Sir Hyde Parker hoisted the signal to withdraw, Riou obeyed and ceased to fire. This action cost him his life. When the smoke lifted, the Danes caught clear sight of his ship and poured in a deadly discharge, killing Riou instantly. Nelson wrote after the battle: "In poor dear Riou the country has sustained an irreparable loss."

**Soft sighs.** The meaning is: "Let the winds of Heaven sigh softly over their graves."



**Mermaid.** A fabled marine creature, having the upper part of the body that of a woman and the lower part that of a fish.

### YE MARINERS OF ENGLAND

This poem was first published in the *Morning Chronicle*. Dr. Beattie in *Life of Thomas Campbell* says: "Mrs. Ireland, who saw much of Campbell at this time (1799), mentions that it was in the musical evenings at her mother's house that he appeared to derive the greatest enjoyment. At these soirées his favorite song was *Ye Gentlemen of England*, with the music of which he was particularly struck, and determined to write new words for it. Hence this noble and stirring lyric of *Ye Mariners of England*, part of which, if not all, he is said to have composed after one of these family parties. It was not, however, until after he had retired to Ratisbon, and felt his patriotism kindled by the announcement of war with Denmark that he finished the original sketch." The poem was finished at Altona, in Germany, where Campbell had gone on a visit. This was in 1800 at the time the Armed Neutrality League was being formed under the guiding hand of Napoleon. See page 285. The poet was still at Altona, when Sir Hyde Parker's fleet sailed from England for Denmark, and he was obliged to return hurriedly, as his place of residence was not safe for an Englishman. On his return to England he was arrested for high treason, on the ground that he had been conspiring with the French general, Moreau, to bring about a French invasion of Ireland. His baggage was seized but nothing more incriminating was found than the draft of *Ye Mariners of England*. The charge of treason was dropped. The music of *Ye Gentlemen of England* is found in Book III of *The King Edward Music Readers* edited by Laurence H. J. Minchin (Macmillan).

PAGE 345 - **Our native seas.** The sea is considered the home of the Englishman.

**A thousand years.** Alfred the Great is generally regarded as the founder of the British navy. See page 171. The flag, however, has changed several times since then; but it is "the same old flag."

**Launch.** "Fling forth to the breeze."

**Another foe.** The poem was written at the time the Armed Neutrality League was being formed. See *Introduction*.

**Blake.** Robert Blake was born at Bridgewater in August, 1599, and was educated at Oxford. He was a member of the Long Parliament, and at the outbreak of the Civil War he raised a regiment and fought bravely and successfully against the Royalists. In 1649 he was appointed as one of the commanders of the navy. He was equally successful against the Royalists on the sea, but his greatest triumphs were gained against the Dutch under Admiral Van Tromp. His last great exploit was against the Spaniards in the harbor of Teneriffe, where he captured a large fleet of treasure galleons, which had taken refuge

there. He died on August 7th, 1657, just as he was entering Plymouth Sound. "Never has England had a braver, or less selfish, a more simply and nobly loyal servant." See *Fights for the Flag* by W. H. Fitchett (Bell), *Heroes of England* by J. G. Edgar in *Everyman's Library* (Dent), and *The Age of Blake* by L. W. Lyde (Macmillan). *The Death of Admiral Blake* by Henry Newbolt in *Collected Poems* (Nelson) describes the final scene in the life of the admiral. See also *Robert Blake* by Gerald Massey in *A Book of Poetry Illustrative of English History* edited by G. Dowse (Macmillan).

**Mighty Nelson.** When the poem was first published this line read: "When Blake, the boast of freedom, fell." After the death of Nelson at Trafalgar the change was made to the present reading. See page 282.

**Shall glow.** With pride and patriotism.

PAGE 346 - **Towers.** At this time England was in a constant state of terror from the fear of an invasion by Napoleon. Preparations for defence, which included the building of Martello towers along the coast, were being rapidly pushed forward.

**Mountain-waves.** Napoleon may march his armies over the mountains with incredible rapidity; Britain marches over the mountains also, but the mountains are the mighty waves of the ocean.

**On the deep.** The poet is evidently of the opinion that as long as the supremacy of the British navy is maintained, the Empire has nothing to fear in the way of attack.

**Native oak.** This was before the day of ironclads. The ships were constructed of oak grown in England. The statement is still true, however, in the sense that the best defence of England is Englishmen.

**Meteor flag.** As the meteor was supposed to portend disaster, so the flag of England, flying swiftly hither and thither, would bring destruction on all who dared oppose it.

**Terrific.** Bringing terror to its enemies.

**Troubled night.** Until the war with Napoleon should be over. Napoleon was known in England as "the great shadow," menacing the safety of the country.

## THE APPLES OF IDUN

This selection is taken from Chapter VIII of *Norse Stories Retold from the Eddas* published in 1882. The book is a collection of stories from the mythology of the northern nations, dealing particularly with the origin of the gods, their wonderful deeds and their final destruction.

When Idun came to Asgard with her husband Brage, she was warmly welcomed by the Asas, or gods. With her she brought a wonderful casket filled with golden apples, which had the property of renewing the youth, strength and beauty of those who ate of them. At breakfast each morning Idun laid these apples before the gods, who thus preserved their strength and were kept perennially young.

“Bright Iduna, maid immortal!  
 Standing at Valhalla's portal,  
 In her casket has rich store  
 Of rare apples, gilded o'er;  
 Those rare apples, not of earth,  
 To ageing Asas gave new birth.”

No matter how many apples were taken from the casket, it was constantly full, so that, as long as Idun remained in Asgard the gods were secure in their immortal youth. See *A Dictionary of Non-classical Mythology* by Marian Edwards and Lewis Spence in *Everyman's Library* (Dent).

The story related in the text is told more at length and with some slight differences in detail in *The Heroes of Asgard* by A. and E. Keary (Macmillan) and in *Out of the Northland* by Emilie Kip Baker (Macmillan). See also *Told by the Northmen* by E. M. Wilmot-Buxton (Harrap), *Myths of Northern Lands* by H. A. Guerber (American Book Co.), *In the Days of Giants* by Abbie Farwell Brown (Houghton), and *Gods and Heroes of the North* by Alice Zimmern (Longmans).

PAGE 347 – **Odin.** The All-Father, the highest and holiest god of the northern nations. H. A. Guerber says: “He was generally represented as a tall, vigorous man about fifty years of age, either with dark curling hair or with a long gray beard and bald head. He was clad in a suit of gray, with a blue hood, and his muscular body was enveloped in a wide blue mantle all flecked with gray. In his hand he generally carried the infallible spear *Gunmr*, which was so sacred that an oath sworn upon its point could never be broken, and on his finger or arm he wore the marvellous ring, *Draupmr*, the emblem of fruitfulness, precious beyond compare. When seated upon his throne, or armed for the fray, he wore his eagle helmet; but when he wandered about the earth in human guise, to see what men were doing, he generally donned a broad-brimmed hat, drawn down low over his forehead to conceal the fact of his having but one eye. Two ravens, Hugin (thought) and Munin (memory), perched upon his shoulders as he sat upon his throne, and these he sent out into the wide world every morning, anxiously waiting for their return at nightfall, when they whispered into his ear news of all they had seen and heard, keeping him well informed about everything that had happened on earth. At his feet crouched two wolves or hunting hounds. When seated in state upon his throne he rested his feet upon a footstool of gold.” A full account of the origin of Odin and how he became the chief god of the Norsemen is given in Keary's *The Heroes of Asgard*.

**Loke.** Loke, or Loki, the god of fire among the Norsemen, was also regarded as the personification of evil and mischief. At first he was recognized as a divinity and admitted to the councils of the gods, but at last his love of evil led him entirely astray. He lost all love for good and became utterly wicked and malevolent. He was finally expelled from Asgard and chained to a rock by the avenging gods. See Guerber's *Myths of Northern Lands*.

**Höner.** The brother of Odin and the god of light among the Norsemen. He was fair in face, tall in stature, fleet-footed, and recognized as a mighty god.



He helped in the creation of the first man and endowed him with reason and the power of motion.

**PAGE 349 – The giant.** The giants were the first creatures who came to life when the universe was formed, and inhabited the earth before it was given to mankind. They were born among the icebergs which at that time occupied the centre of space. From the beginning they were the rivals and bitter enemies of the gods, who waged with them a ceaseless struggle. They were looked upon as the personification of all that was ugly and evil. An interesting account of the giants is given in Chapter XXIII of Guerber's *Myths of Northern Lands*.

**Thjasse.** Generally spelled Thiassi. The word means "violent," or "tempestuous."

**Asgard.** The abode of the Asas or chief gods. The Norsemen supposed the universe to be a flat circle, beyond which on all sides was a region of frost and mists. Midgard, the earth, was in the centre, surrounded by the ocean. On a high hill above the earth was built the heavenly city of Asgard.

**Idun.** Idun, or Idhunn, the goddess of eternal youth, was the daughter of Ivald, one of the dwarfs. She lived underground with her father and brothers, but was from time to time allowed to visit the earth. On one of these occasions she met Brage, the god of poetry, and consented to marry him. Brage took her to Asgard, where she was welcomed by the gods and goddesses as one of themselves.

**PAGE 351 – Thrymheim.** Literally "Noise-home," or "the home of uproar and storms." This was the dwelling-place of Thjasse in Jotunheim, the land of the giants, situated beyond the ocean in the far north.

**Brage.** Brage, or Bragi, the god of music and poetry, was the son of Odin and the giantess Gunlod. When he was born he was presented by the dwarfs with a magical golden harp, on which he at once began to sing the wonderful song of life. In Asgard he was received as the son of Odin and given his place among the gods.

**PAGE 352 – Freyja.** The goddess of love and beauty among the Norsemen. See *Legends of the North* by A. and E. Keary in *Bright Story Readers* (Macmillan).

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## HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX

This poem was written by Browning under the bulwark of a vessel, off the African coast, after he had been at sea long enough to appreciate even the fancy of a gallop on the back of a certain good horse "York" then in his stable at home. It was written in pencil on the fly-leaf of a favorite Italian book, and was subsequently published in 1845 in *Bells and Pomegranates*. There is no actual basis in history for the incidents of the poem, although it is easy to imagine such an adventure to have taken place. The poem is simply the glorification of riding, the delight in rapid motion. The supposed date of the ride to carry out the secret mission was sometime during the attempted subjugation of the Netherlands

by the Spaniards in the sixteenth and seventeenth centuries. Browning himself dates the poem 16—. Valuable hints for study are given in *Introduction to Browning* by Ella B. Hallock (Macmillan).

Edward Berdoo in *The Browning Cyclopædia* (Sonnenschein) says: "Dining one day last year at Trinity College, Cambridge, with that enthusiastic Browning scholar, Mr. E. H. Blakeney, we discussed the question of the comparative popularity of Browning's shorter poems, and it was decided that he should ask the editor of the *Pall Mall Gazette* to put it to the vote in his columns. A prize was offered for the list of fifty poems which came nearest to the standard list obtained by collating the lists of all the competitors." The result of this vote was that the first poem on the list was *How They Brought the Good News from Ghent to Aix*, while *Incident of the French Camp* stood twenty-second. See page 259.

The route followed by the riders is easily traced on a map of Belgium. Frederick Ryland in *Selections from Browning* (Bell) says: "The route followed is actual enough. They go north-easterly to Lokeren, then keep due east to Boom, and then more south-easterly to Aershot, about ten miles from Louvain. The poet does not say that they went to Hasselt, but 'by Hasselt', and so with Looz and Tongres. They probably passed between Hasselt and the two latter places, riding straight across country to Aix-la-Chapelle. The ride can hardly have been less than 130 miles, and perhaps twenty or thirty more." An excellent route-map of the ride is found in Number V of *The Oxford Reading Books* (Frowde).

**PAGE 354 - The watch.** The warder or guardian of the gate.

**Postern.** A small gate in the wall of a fortified town.

**Midnight.** The black darkness.

**The great pace.** Referring both to the speed of the horses and their long stride.

**Changing our place.** Riding side by side as they had set out.

**Pique.** The pommel of the saddle.

**Twilight.** The light before the rising of the sun as well as that which follows its setting.

**Yellow star.** The morning star.

**Butting.** A strong expression which suggests both the gallant bearing of the horse and the thickness of the mist.

**Bluff.** Boldly and strongly outlined.

**PAGE 355 - One eye's black intelligence.** A beautiful poetic form for "one intelligent black eye."

**Askance.** Sideways.

**Spume-flakes.** Flakes of foam.

**Roos.** The name of the horse.

**Dirck groaned.** He felt that his horse was failing.

**Pitiless laugh.** The riders were suffering from the intense heat.

**PAGE 356 - Buff-coat.** A heavily padded leather coat used as part of the defensive armor of the time.

**Holster.** Leather pistol cases attached to the saddle.

**Jack-boots.** Heavy military riding boots reaching above the knee.

**Aix.** Aix-la-Chapelle, in Rhenish Prussia on the Belgian frontier.

**This Roland of mine.** The horse, Roland, is of course the hero of the story. The interest of the poem centres around the long ride, showing as it does the spirit and endurance of the horse and the sympathy which existed between it and its rider. Thomas Mac Parrott says: "Roland, the most famous of Charlemagne's heroes, became during the middle ages the symbol of liberty and free government in the towns of Germany and the Netherlands. There is thus a special significance in the name of the horse which is celebrated in this poem."

**Burgesses.** Citizens of the city.

## MARMION AND DOUGLAS

This selection consists of portions of the 13th, 14th and 15th sections of Canto VI of *Marmion: A Tale of Flodden Field* published in 1808. Excellent school editions of the poem are edited by Michael Macmillan in *English Classics* (Macmillan) and by George B. Aiton in *Pocket Classics* (Macmillan).

The story of *Marmion* is briefly as follows: Marmion of Fontenaye, a noble English knight, had been accompanied for some years by a page, in reality a young nun, named Constance de Beverley, who, for love of him, had broken her convent vows. Marmion, however, for worldly purposes, was anxious to marry Lady Clara de Clare, but a rival, Ralph De Wilton, stood in his way. By means of a forged letter written by Constance at his instigation, Marmion threw discredit on his rival, fought with him in the lists, overthrew him, and caused his banishment as a disgraced and perjured knight. Constance, shortly afterwards, was betrayed by Marmion and punished for her defection by death. Before dying she handed to the Abbess of St. Hilda a packet containing the proofs of her lover's guilt. This packet the Abbess gave to De Wilton, who, in the disguise of a palmer, had followed Marmion to Scotland, where he had gone on an embassy from the king of England. Clara de Clare with the Abbess had reached Edinburgh at the same time as Marmion, having been captured by a Scottish band. Marmion, being bound to remain in Scotland while there was any hope of peace between the two countries, was sent to Tantallon Castle as a guest of the Earl of Angus, and in his company went the Abbess and Clara. De Wilton also accompanied them, and while at the castle laid the whole matter before Douglas, who in consequence treated Marmion with marked coldness. The knight, finding war to be inevitable and wishing to take part in the coming battle, ordered his equipage to be made ready. Then occurred the incident in the text. Marmion hastened forward, joined Surrey, fought bravely at Flodden, but was killed on the battlefield. De Wilton, who had also distinguished himself during the battle, soon established his innocence, was restored to his lands, and married Clara.

PAGE 356 - **The train.** Marmion's escort, as ambassador of the English king to the court of Scotland, consisted of two squires, four men-at-arms and twenty yeomen.



**Plain.** Complain.

**Cold respect.** After Douglas had been made aware of Marmion's treacherous conduct towards De Wilton, he found it difficult to keep up even the outward form of respect which the position of his guest demanded.

**Behest.** Command.

**Tantallon.** Sir Walter Scott says: "The ruins of Tantallon Castle occupy a high rock projecting into the German Ocean, about two miles east of North Berwick. The circuit is of large extent, fenced upon three sides by the precipice which overhangs the sea, and on the fourth by a double ditch and very strong outworks. Tantallon was the principal castle of the Douglas family."

PAGE 357 - **Douglas.** Archibald Douglas, Earl of Angus (1449-1514), popularly known as "Bell-the-Cat." He did not himself take part in the battle of Flodden, but his two sons and two hundred gentlemen of the name of Douglas fell on the field.

**Halls and bowers.** The hall of the castle was the meeting place of the men, while the bowers were the rooms of the ladies. The expression means "every part of my castle."

**Lists.** Wishes or pleases.

**Unmeet.** Unfit.

**Swarthy cheek.** In the poem Marmion is described as follows:

"He was a stalworth knight, and keen,  
And had in many a battle been;  
The scar on his brown cheek reveal'd  
A token true of Bosworth Field;  
His eyebrow dark and eye of fire,  
Show'd spirit proud, and prompt to ire;  
Yet lines of thought upon his cheek  
Did deep design and counsel speak.  
His forehead by his casque worn bare,  
His thick moustache, and curly hair,  
Coal black, and grizzled here and there,  
But more through toil than age.  
His square-turn'd joints, and strength of limb,  
Show'd him no carpet knight so trim,  
But in close fight a champion grim,  
In camps a leader sage."

**Hoary beard.** Douglas was at this time over sixty years of age.

**Proud Angus.** Douglas's title was Earl of Angus.

**Pitch of pride.** The height of your pride.

**Hold.** Stronghold or castle.

PAGE 358 - **Ashen.** Pale as ashes.

**Saint Bride.** Saint Bridget of Ireland, a favorite saint of the house of Douglas and of the Earl of Angus in particular. Her monastery at Kildare was one of the most famous in Ireland. There was a shrine of Saint Bride at Bothwell on the River Clyde. See *Stories of the Irish Saints Told for Children* by the Rev. J. Sinclair Stevenson (Religious Tract) and *The Book of Saints and Friendly Beasts* by Abbie Farwell Brown (Houghton).

**Drawbridge.** The bridge which could be drawn up at will across the moat or ditch that usually surrounded the castles of this period.

**Portcullis.** Michael Macmillan explains: "A frame of wood strengthened with iron, in the form of a grating, and sliding in vertical grooves in the jambs of the entrance gate of a fortified place. The vertical bars were pointed with iron below, and stuck in the ground when the grating was dropped. Thus, whatever it fell upon would not only be crushed beneath a heavy weight, but also pierced by iron spikes."

**Rowels.** Spurs.

**Ponderous gate.** The portcullis.

**Razed.** Grazed.

## THE TEMPEST

This selection tells the story of Shakespeare's *The Tempest*. Only the main story of the play is here given, there being many characters and incidents in the original that are not mentioned in the narrative. Other prose versions of the story are found in *Tales from Shakespeare* by Charles and Mary Lamb (Macmillan), in *Stories from Shakespeare Retold* by Thomas Carter (Harrap), and in *Stories from Shakespeare* by Jeanie Lang in *Told to the Children* series (Jack). The illustration in the text is taken from an old volume of Shakespeare.

PAGE 359 - **Sprite.** A spirit.

PAGE 365 - **Rich and strange.** Changed into something rich and strange connected with the sea, *e.g.*, coral and pearls.

PAGE 368 - **Harpy.** See page 300.

PAGE 370 - **When owls do cry.** At night.

## EDINBURGH AFTER FLODDEN

This selection is a portion of the poem of the same name in *Lays of the Scottish Cavaliers* published in 1848.

In 1513, after Henry VIII of England had sailed for France, James IV of Scotland made up his mind to bring the quarrel between them to a head. The matters in dispute were of little moment, and might easily have been settled, but James was desirous of helping his ally, the king of France. Accordingly he raised a large army, practically the whole strength of the kingdom, and invaded England. His wisest counsellors were opposed to this step, but such was his popularity that he had his own way. Nearly every noble family in Scotland was represented in the army, and large bands were furnished by the cities, especially by Edinburgh. To repel the invasion the Earl of Surrey marched northwards with an army of about 26,000 men, and met James at Flodden Field on September 9th, 1513. The Scottish army occupied a strong position, but

Surrey by a trick lured James from his vantage ground and then compelled him to give battle on the plain. The contest was stern and desperate and for many hours the result was in doubt, but the English were finally victorious. The Scots lost 10,000 men, including King James himself and the flower of the nobility. Surrey's army also suffered severe loss, so great, indeed, that he was unable to follow up his advantage, and shortly afterwards disbanded his force.

“Tradition, legend, tune, and song  
 Shall many an age that wail prolong;  
 Still from the sire the son shall hear  
 Of the stern strife and carnage drear  
     Of Flodden's fatal field,  
 Where shivered was fair Scotland's spear,  
 And broken was her shield!”

Sir Walter Scott's *Marmion* contains a spirited description of the battle. See also *Tales of a Grandfather* by Sir Walter Scott (Macmillan), *Fields of Fame in England and Scotland* by J. E. Wetherell (Macmillan), and *Scotland* by G. E. Mitton in *Peeps at History* (Macmillan). The Scottish song *The Flowers of the Forest*, published in *A Book of Poetry Illustrative of English History* edited by G. Dowse (Macmillan), is a lament for the dead at Flodden.

PAGE 371 – **Northern streamers.** The Aurora Borealis, which in early times was supposed to forebode disaster. See page 150.

**Beckon.** As if summoning those who are doomed to die.

PAGE 372 – **Hard-stricken man.** A beautiful illustration in color of “The Messenger from Flodden” is found in *Pictures of British History* by E. L. Hoskyn (Macmillan).

**Bloody banner.** This banner, which was presented to the city of Edinburgh by James III, was brought back from Flodden. It is still to be seen in the Library of the Faculty of Advocates in Edinburgh.

PAGE 373 – **Maiden Town.** Edinburgh was so called because it had never been taken by the enemy. An old account says that the maiden daughters of a king of the Picts were sent there for protection during a civil war; hence the name, even now frequently applied to the city.

**Burghers.** Citizens.

PAGE 374 – **Brand.** Sword.

**Couched a spear.** Laid a lance in rest ready to strike.

**With the king.** All the able-bodied citizens had followed the king to the war.

**Provost.** The chief magistrate of a Scottish city.

**Borough-muir.** A large plain on the outskirts of the city, the gathering-place of the citizens, now known as Edinburgh Moor.

PAGE 375 – **Casque.** Helmet.

**Dunedin.** The Celtic name for the city. It has the same meaning as Edinburgh – the city of Edwin. See *Edinburgh* by Rosaline Masson in *Peeps at Great Cities* series (Macmillan).

PAGE 376 – **The Southron.** Those living in the southern part of the Island – the English.



## THE DISCOVERY OF THE MACKENZIE RIVER

This selection was written specially for the *Fourth Reader*, and deals with a single incident in the life of the famous explorer.

Alexander Mackenzie was born about 1755 at Stornoway in the island of Lewis on the west coast of Scotland. In 1779 he came to Canada and at once embarked in the fur-trade. Little is known of his early movements, but after a short experience at Detroit, he made his way to the West in 1785. Two years later, when the rival fur-companies—the North West Company and the X Y Company—united, he was placed in charge of operations in the far West, and soon proved his worth both as a trader and as an organizer. His interest, however, was as much in exploration as in trading, and he made two famous journeys, the first of which resulted in the discovery of the Mackenzie River in 1789, and the second overland to the Pacific Ocean in 1793. Subsequently he devoted himself to the fur-trade, and in 1802 was knighted. For a time he represented Huntingdon county in the Legislative Assembly of Lower Canada, and later resided in Scotland. He died March 11th, 1820. *His Voyages from Montreal through the Continent of North America to the Frozen and Pacific Oceans*, originally published in 1801, is reprinted in *The Commonwealth Library* (Barnes). A full account of Mackenzie's travels is given in *Pathfinders of the West* by Agnes C. Laut (Macmillan). See also *The Search for the Western Sea* by Lawrence J. Burpee (Mussion). A description of Mackenzie's voyage to the Pacific Ocean may be read as a companion selection. It is found in *Selections from "The Makers of Canada"* edited by John C. Saul in *Literature Series* (Macmillan).

PAGE 377—**June morning.** Wednesday, June 3rd, 1789.

**Fort Chipewyan.** George Bryce says: "The first Fort Chipewyan was built on a promontory on the south side of Lake Athabaska, a few miles east of the entrance of the Elk River into the lake. It was regarded as a great triumph of skill when this farthest great outpost of the fur-trade was completed." In 1820 the fort was removed by the Hudson's Bay Company to the north shore, where it still stands.

**Company of merchants.** The North West Company. See page 226.

**Samuel Hearne.** Samuel Hearne was born in 1745. He entered the service of the Hudson's Bay Company, and was sent to Fort Prince of Wales, at the mouth of the Churchill River. In December, 1770, after the failure of two previous attempts, he set out from Fort Prince of Wales on his memorable expedition to the mouth of the Coppermine River, which he reached in July, 1771. He returned by way of Great Slave Lake, and reached his point of departure in June, 1772. In 1774 he was sent to the Saskatchewan, where he built Cumberland House. In the next year he was appointed governor of Fort Prince of Wales. He died in 1792. He has left an account of his travels in *Journey from Prince of Wales Fort to the Northern Ocean* published three years after his death. A vivid account of Hearne's explorations is given in Agnes C. Laut's *Pathfinders of the West*. See also *The Story of the Canadian People* by David M. Duncan (Macmillan).

**PAGE 378 – Roderick.** Roderick Mackenzie came to Canada in 1784 and at once embarked in the fur-trade. In 1786 he accompanied his cousin Alexander Mackenzie to the West, and two years later built Fort Chipewyan. In 1799 he became a partner in the North West Company. A few years later he retired and settled at Terrebonne, in Lower Canada. For some years he was a member of the Legislative Council of the province.

**Little band.** Mackenzie says: "The crew consisted of four Canadians, two of whom were attended by their wives, and a German; we were accompanied also by an Indian, who had acquired the title of English Chief, and his two wives, in a small canoe, with two young Indians; his followers in another small canoe. These men were engaged to serve us in the twofold capacity of hunters and interpreters."

**PAGE 379 – The Ramparts.** An excellent picture of the Ramparts of the Mackenzie River is given on page 189 of *Complete Geography* (Macmillan).

**PAGE 380 – Long journey.** Mackenzie returned to Fort Chipewyan on September 12th, having been absent 102 days.

### THE FACE AGAINST THE PANE

This poem was first published in 1858 in *The Ballad of Babie Bell and Other Poems*. It may advantageously be compared with Charles Kingsley's *The Three Fishers*, written about the same time. The final thought, however, in Aldrich's poem is absent from that of Kingsley.

**PAGE 381 – Beacon Light.** The lighthouse.

**A-trembling.** As seen through the rain.

**Old crone.** A withered old woman.

**PAGE 382 – Perilous reef.** Dangerous because the rocks are barely visible.

**Unseen fingers.** The wind, with the inference that there is an influence behind the wind.

**PAGE 383 – Shoals.** The shallows.

**Rocket.** The alarm signal, not only to call the life-savers, but also to inform the ship in distress that it is seen. Rockets used for throwing life-lines over a wreck are known as "life-rockets."

**Golden furrows.** The golden color of the trail of light that it leaves behind.

**Did she see.** The crests of the waves in the light of the morning sparkle like rubies.

**PAGE 384 – Angel.** The figure surmounting the spire on the village church.

**Beacon-Light.** In the life beyond the grave.

### THE CARRONADE

This selection is taken, with some omissions and changes, from Chapters III, IV, and V of Frank Lee Benedict's translation of Victor Hugo's *Ninety-*

*Three* published in 1874 (Routledge). The novel deals with the ruthless suppression by the French Revolutionists of the royalist rebellion in Brittany in 1793. The episode in the text, however, may be treated independently of the story of the novel. The old passenger, who succeeds in stopping the mad rushes of the cannon, is the Marquis de Lantenac, the leader of the Breton rebels. He was on his way from England in the disguise of a peasant to take part in the struggle when the incident related took place. The brave gunner, who risked his life to subdue the cannon, was rewarded for his bravery by having presented to him the Cross of St. Louis, and was then shot for his criminal negligence in allowing the cannon to get loose.

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### THE VISION OF MIRZA

This selection, slightly changed in the text from the original, was printed in No. 159 of *The Spectator*, Saturday, September 1st, 1711. It was prefaced by the following paragraph: "When I was at Grand Cairo, I picked up several oriental manuscripts which I have still by me. Among others I met with one entitled *The Vision of Mirza*, which I have read over with great pleasure. I intend to give it to the public when I have no other entertainment for them, and shall begin with the first vision which I have translated word for word as follows." Mirza is a corruption of the Persian title, Emirzadeh, "son of the prince."

PAGE 390—**Of the moon.** Of the month.

**Bagdad.** An important city of Turkey-in-Asia on the River Tigris, once the capital of a great Mohammedan empire.

**Vanity.** Emptiness, hollowness. "Vanity of vanities, saith the preacher; all is vanity"—*Ecclesiastes* XII. 8.

**Habit.** Dress.

**Secret.** The music had penetrated to the inmost recesses of his heart, but the effect was such that it could not be expressed in words.

**Genius.** A good or evil spirit, possessing supernatural powers, which serves or injures those whom it attends. The genius here, however, is merely the guardian spirit of the place.

PAGE 391—**Transporting airs.** Airs that carried him out of himself.

**To taste the pleasures.** He was put into the proper frame of mind by the beauty and power of the music to appreciate the pleasures of conversation with the genius.

**Astonished.** Thunderstruck.

**Familiarized.** Made him look upon the genius as a man like himself, not as a supernatural being.

**Vale of Misery.** This world is full of misery.

**Consummation.** End, close.

PAGE 392—**Threescore and ten.** "The days of our years are threescore years and ten; and if by reason of strength they be fourscore years, yet is their



strength, labor and sorrow; for it is soon cut off, and we fly away."—*Psalms* XC. 10.

**Broken arches.** The span of life is longer than seventy years.

**A thousand arches.** Before the Deluge the life of man stretched out sometimes to a thousand years.

**Black cloud.** The mystery of birth and death.

**Trap-doors.** Unexpected accidents and diseases.

**At the entrance.** In infancy.

**The end.** In old age.

**Hobbling march.** The feebleness of old age.

PAGE 393 — **Thoughtful posture.** These were the poets, philosophers, etc.

**Bubbles.** Worldly pleasures, the fleeting joys of life.

**Scimiters.** Curved Persian swords. Many people meet their death in battle or by violence.

**Harpies.** In the Greek mythology the Harpies were pictured as ravenous, winged monsters, who had the faces of women, with the bodies of vultures, and their toes and fingers armed with brazen claws. The word means "robbers" or "spoilers."

**Cormorants.** Birds of the pelican family, noted for their voracity. See *Talks about Birds* by Frank Finn (Macmillan).

**Winged boys.** Eros, or Cupid, the god of love, was usually represented as a winged boy.

**Middle arches.** In middle life.

**Fetched.** Drew.

PAGE 394 — **Prospect.** Sight.

**Immense ocean.** Eternity.

**Adamant.** An extremely hard substance. See page 287. This wall is the boundary between the region of bliss and the region of woe.

**Innumerable islands.** The Elysian Fields of the Greeks, the abode of the happy dead, were placed by them among the islands supposed to lie far out in the Atlantic Ocean.

**Happy seats.** Happy abodes.

PAGE 395 — **Myriads.** An innumerable number.

**Mansions.** "In My Father's house are many mansions."—*John* XIV. 2. "Many not in number only, but in variety, and adapted to the characteristics of individual souls."

**Relishes and perfections.** Tastes and capacities.

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## THE PRAIRIES

This poem was the immediate result of the visit Bryant paid to his mother and brothers in Illinois in 1832. See page 251. Two years before this there were but twelve houses where Chicago now stands, and it was not until a year later that the town was incorporated: Chicago now has a population of nearly

three millions. *The Prairies* has all the characteristics of Bryant's best verse—precision and correctness of expression, harmonious versification, dignity, sincerity, tenderness, and naturalness. It has also the further characteristic noted by Christopher North, who says: "The chief charm of Bryant's poetry consists in a tender pensiveness, a moral melancholy, breathing over all his contemplations, dreams, and reveries, even such as are in the main glad, and giving assurance of a pure spirit, benevolent to all living creatures, and habitually pious in the felt presence of the Creator."

**PAGE 396 – Desert.** Wilderness.

**No name.** Prairie is a French word meaning "meadow."

**For the first.** The visit to Illinois in 1832 was the first glimpse that Bryant had of the western prairies.

**Undulations.** Appearing like waves.

**Flame-like.** Brilliant scarlet.

**Prairie-hawk.** The hawk, suspended motionless in the air, is a familiar sight on the prairie.

**Crisped.** Caused to ripple.

**Limpid.** Clear.

**Sonora.** One of the north-western provinces of Mexico.

**Pacific.** The "peaceful" ocean.

**Verdant swells.** See line 7.

**PAGE 397 – Island groves.** Groups of trees having the appearance of islands, surrounded as they are on all sides by the rank green vegetation.

**Rival the constellations.** Rival the very stars in the sky in beauty and in numbers.

**Nearer vault.** The dome of the sky seems nearer to the earth.

**Our Eastern hills.** The hills of New England.

**Rank.** Both abundant and coarse.

**Sacrilegious.** Impious.

**Mighty mounds.** These mounds, the work of the ancient inhabitants of the continent, are scattered in thousands over the central part of North America, especially in the basin of the Mississippi. The mounds were built usually for military or for burial purposes. "The vast extent of some of the fortifications is shown in the remains of Fort Ancient, in Ohio. These are nearly a mile in length from north to south, with more than 20,000 feet of wall, more than five miles of terraces and more than ten miles altogether of artificial work." One of the burial mounds is 70 feet high and 900 feet in circumference. See *The Story of the Thirteen Colonies* by H. A. Guerber (American Book Co.).

**Pentelicus.** A mountain in Attica, from which the Athenians quarried the marble they used for building purposes and for statuary. The name of the mountain is here used for its product.

**Parthenon.** The temple of Pallas Athene, the patron goddess of Athens, which crowned the Acropolis in that city. It was 227 feet long, 101 feet broad, and 65 feet high, and was built entirely of white marble. See *Greece* by Edith A. Browne in *Peeps at Many Lands* series (Macmillan). A colored picture of

the Parthenon as it is at present is found in *Europe in Pictures* by H. Clive Barnard (Macmillan).

**Haply.** Perhaps.

**Bison.** See page 251.

**Manèd shoulder.** Covered with a heavy mane of thickly matted hair.

PAGE 398 - **Unremembered form.** Many musical instruments of peculiar shape and design have been taken from the mounds.

**Red man.** The Indians.

**Vanished.** The theory that the Mound-builders were exterminated by the Indians is not now held by ethnologists. There seems to be little doubt that the Indians of to-day are the direct descendants of the Mound-builders.

**Beleaguers.** Besiegers.

**Solitary fugitive.** It was a common custom of the Indians to adopt warriors from the conquered tribe into their own tribe.

PAGE 399 - **Quickening.** Life-giving.

**Gave back.** Reflected.

**Missouri's springs.** The sources of the Missouri.

**Oregon.** Now the Columbia River.

**His little Venice.** Builds his home in the midst of the water. Venice is situated in the Lagune, a shallow bay of the Adriatic. It stands on 117 small islands formed by about 150 canals. The city is built on pile foundations. A colored picture of Venice is found in Barnard's *Europe in Pictures*.

**Feeds no more.** See page 147.

**Quick with life.** Filled with living things.

PAGE 400 - **Eastern deep.** The Atlantic Ocean.

**Savannas.** See page 251.

**Golden age.** The age in the world's history, celebrated by the Latin poets, when peace and happiness ruled on the earth. Everything was held in common; quarrelling and strife were unknown.

**Soon shall fill.** Bryant proved a better prophet than he knew. The prairies he saw on his first visit are now the home of millions of people.

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## THE GREAT STONE FACE

This selection is an abridgment of the story of the same name taken from *The Snow-Image and Other Twice-Told Tales* published in 1851. Hawthorne had developed the idea as early as 1839: "The semblance of a human face to be formed on the side of a mountain, or in the fracture of a small stone. The face is an object of curiosity for years or for centuries, and by and by a boy is born, whose features gradually assume the aspect of the portrait. At some critical juncture the resemblance is found to be perfect. A prophecy might be connected." The thought of the selection is that "we grow to be like that which we reverence and keep continually before us."

PAGE 400 - **Great Stone Face.** In the Franconia Notch in the White Mountains, N. H., there is such a face, known as the "Old Man of the Mountain."



## KING OSWALD'S FEAST

This poem, one of the very few ballads written by the author, was published in 1900 in *The Poems of Archibald Lampman*.

Oswald, King of the Northumbrians, was born about 605. After the death of his father in 617, he was forced to take refuge at Iona, where he was converted to Christianity and baptized. In 634, through the death of his elder brother and a miraculous victory gained over the Welsh, he became king of Bernicia and subsequently of Deira also, thus making him supreme over the whole Northumbrian kingdom. When he was firmly established on the throne and the country at peace, he invited his former teachers, the monks of Iona, to send a missionary to convert his people to the new faith. The first missionary was unsuccessful, but his successor Aidan was able to accomplish much. Oswald acted as interpreter for Aidan and strove to spread the gospel everywhere in his dominions. In 642 he was defeated and slain by Penda, King of Mercia, in a war which broke out between the two kingdoms. After his death Oswald was made a saint of the church, and many miracles are said to have been performed at his shrine. See *The Making of England* by John Richard Green (Macmillan) and *The History of England from the Earliest Times to the Norman Conquest* by Thomas Hodgkin (Longmans).

The authority for the incident related in the poem is the historian Bede. Hodgkin abridges the Saxon historian: "It was Easter day and the king and Bishop Aidan had just sat down to the mid-day meal. The bishop was on the point of stretching forth his hand to bless the royal dainties which were served in a splendid silver dish, when the king's almoner abruptly entered and told his master that a multitude of poor persons gathered from all quarters had arrived, and were sitting in the streets and in the courtyard of the palace, plaintively demanding alms from the king. Thereupon Oswald at once ordered the victuals to be distributed among the beggars, and the dish itself to be broken up into fragments, one of which should be given to each of them. Aidan, who was himself a most generous benefactor of the poor, was so delighted with the deed that he clasped the king's right hand and exclaimed, 'May this hand never see corruption.' " The poem differs in one or two particulars from the authoritative account of the incident, but this does not lessen the force of the underlying thought.

PAGE 406 - **The kirk.** The church.

PAGE 407 - **Mead.** A fermented liquor made from honey. It was the favorite liquor of the Northern nations.

**Plaints.** Complaints.

PAGE 408 - **Travail.** Suffer.

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THE BURNING OF MOSCOW

This selection is taken, with some omissions, from the chapter entitled "Marshal Mortier, Duke of Treviso" in Vol. I of *Napoleon and his Marshals* published in 1846.

Napoleon Bonaparte was born at Ajaccio, in Corsica, on August 15th, 1769. His father, a distinguished soldier, destined him for the army, and in 1779 sent him to a military school at Brienne, where he remained for five years. In 1785, after a year at the military school in Paris, he received a commission in the artillery, and by 1792 had attained the rank of captain. In 1792 he distinguished himself at the capture of Toulon and soon rose to the rank of brigadier-general. After a period of neglect and suspicion, he was again given command, in recognition of his services in quelling an insurrection of the National Guard at Paris. In 1796 he was appointed commander-in-chief of the army in Italy, and a few days later married Josephine de Beauharnais, to whose influence he was largely indebted for his command. In Italy he was completely successful in all his campaigns, winning at the same time the devoted love of his soldiers and the admiration of the French people. In 1798 he led an expedition against Egypt, with the object of striking a blow at British supremacy in the far East, but the destruction of his fleet by Nelson and the obstinate defence of Acre by Sir Sidney Smith shattered his plans, and compelled his retreat. In August, 1799, he returned to France and was at once chosen by popular vote First Consul, with power little less than absolute. He continued to hold the title of First Consul until May, 1804, when he was chosen, amid the acclamations of the people, Emperor of the French.

From this time until 1814 Napoleon was engaged in a series of desperate wars with almost all the nations of Europe, in which for the most part he proved victorious. For ten years practically the whole of Europe, with the exception of Great Britain, was at his feet. He was kept from invading Britain only by the vigilance and inflexible courage of the British naval commanders. His most disastrous campaign was in 1812, when he invaded Russia with an army of nearly half a million men, very few of whom returned to tell the story. In 1809 he was divorced from Josephine, and early in the next year married Maria Louise, daughter of the Emperor of Austria. In 1811 a son was born to whom he gave the title "King of Rome." In 1814 the nations of Europe combined against him and compelled his abdication. He retired to Elba, but remained there only a short time. In February, 1815, he again raised the imperial standard in France. For one hundred days he maintained his power, but on June 18th he was overwhelmingly defeated at the battle of Waterloo. He surrendered himself to the British and was sent as a prisoner to the island of St. Helena. He died there on May 5th, 1821. His body was afterwards removed to France and buried in a splendid mausoleum in Paris. See *Napoleon* by Herbert Fisher in *The Home University Library* (Williams), *The Story of Napoleon* by H. E. Marshall in *The Children's Heroes* series (Jack), and *The Story of Napoleon* by Harold F. B. Wheeler (Harrap).

On June 24th, 1812, Napoleon set out on his campaign to conquer Russia. His army consisted of about 600,000 men, of whom only 200,000 were French, the remainder being a mixture of Germans, Austrians, Poles, Swiss, Dutch, Italians, Spaniards and Portuguese. The Russians made no attempt to check the invaders; they retreated because they could not help themselves. At Borodino the first stand was made, and at the end of the battle 70,000 men lay dead or

wounded on the field. The French continued their march and at last on September 14th Moscow was reached. Then followed the incidents related in the text. The subsequent events of the campaign may be described in the words of Charles F. Warwick: "Napoleon, at last aroused from his indecision and lethargy, gave the order to retreat, and on October 18th the Grand Army began the memorable march homewards. When Borodino was reached, the French were horrified to see that the men who had fallen in the engagement fought on that field still lay unburied. When the army approached, vultures arose from their ghastly feast in such numbers that the great flocks darkened the sun. Up to this time the French had not suffered intensely from the cold, but on November 4th the first storm of winter broke upon this mighty host. The cold increased in bitterness from day to day. Food grew scarcer and scarcer, the principal ration being a broth made of horse-flesh thickened with flour. Supplies of all kinds were captured by bands of plundering Cossacks, who hung night and day on the rear and flanks of the retreating army. Savage and infuriated peasants armed with agricultural implements such as hoes, scythes, pitchforks, and spades cruelly beat to death the famished, benumbed, and exhausted stragglers. Great flocks of vultures and birds of prey hovered menacingly above the troops; packs of dogs and wolves fought with starving men over the carcasses of dead horses; fuel was scarce and the cold intolerable; the nights, sixteen hours in length, seemed almost interminable. In the daytime the soldiers were blinded by the fields of glistening snow. Many of them cast aside their arms and equipment, while others in sheer exhaustion and despair threw themselves on the ground never to rise again. On November 9th the army reached Smolensk, where it remained until the 14th, when it again took up its march. The hardships increased after leaving Smolensk. Napoleon, clad in furs, with staff in hand, marched through the snow-drifts, facing the blizzards side by side with his soldiers. Of the half-million men who at the beginning of the invasion had proudly crossed the Niemen, only 20,000 crossed over the bridge at Kovno on the return. The Grand Army had been destroyed by fire and frost and flood. Napoleon had at last found his master in the elements." A vivid description of the Russian invasion is given in Marshall's *The Story of Napoleon*. See also *Historical Tales: French and Historical Tales: Russian* both by Charles Morris (Lippincott).

**PAGE 409 - Moscow.** The former capital of Russia, situated on the Moskva River. The city had at this time a population of over a quarter of a million. See *Europe* by T. D. Herbertson in *Descriptive Geographies from Original Sources* (Macmillan).

**Goal of his wishes.** "Here I am at last! Here I am in Moscow, in the ancient place of the Czars! In the Kremlin itself," said Napoleon. He seemed to think that once the French were in possession of Moscow, the Czar would regard the war as over and would sue for peace.

**Marshal Murat.** Joachim Murat was perhaps the most brilliant of all Napoleon's marshals. He was the son of an innkeeper and began life as a waiter in a Paris hotel. He joined the army, proved himself a dashing cavalry leader, was made a marshal of the Empire and finally king of Naples. In 1800 he married the sister of Napoleon. But his ambition proved his ruin. He attempted to deceive both Napoleon and the allied powers. He was deprived



of his throne, was captured in an attempt to regain it, and was shot October 13th, 1815. See Headley's *Napoleon and his Marshals*.

**Abandoned city.** Thomas H. Watson says: "But it was soon apparent that Moscow was not like Berlin or Vienna. Here were no crowds of spectators to gaze upon the victors. The streets were silent, empty. The houses were deserted. Here was a vast city without citizens. The French were dumb-founded. Napoleon refused at first to believe: 'the thing was preposterous.' The conquerors marched through the streets, the military bands playing, 'To us is the victory,' but the vast solitude awed them as they marched."

**Marshal Mortier.** Edouard Adolphe Mortier was born in 1768. He was originally a farmer, but obtained a commission in a cavalry regiment in 1791, and in a few years had attained the rank of general. In 1804 he was created a marshal of the Empire and later made Duke of Treviso. He took part in most of Napoleon's campaigns and distinguished himself particularly at Friedland and Dirnstein. During the Russian campaign he commanded the Young Guard and was made governor of Moscow. He was killed by an infernal machine in 1835. Mortier was one of the most loved and trusted of all Napoleon's generals.

PAGE 410 - **First light.** On the retreat from Moscow Napoleon lost over half a million men. This disaster was the beginning of the end of his empire.

**Kremlin.** "The Kremlin with its lofty encompassing walls and towers, its imposing gateways and its churches soaring aloft with their clusters of gilded cupolas, presents a spectacle unique among the architectural displays of the world. It occupies the Brovitzky hill, rising steeply from the left bank of the Moskva to a height of about 125 feet, and is roughly triangular in form. The wall is over a mile in circuit and about 65 feet high, and is surmounted by 21 towers. There are five gateways leading into the sacred precincts." The Kremlin is really the central part of the city. It contains the palace of the Czars. An excellent colored picture of the Kremlin is found in *Europe in Pictures* by H. Clive Barnard (Macmillan).

PAGE 411 - **Young Guard.** To distinguish it from the "Old Guard" composed of Napoleon's veterans.

PAGE 412 - **Moskva.** The river on which Moscow is situated.

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### ODE TO THE BRAVE

This ode was written at the beginning of the year 1746. In May of the previous year the British forces had been defeated at Fontenoy, and now Prince Charles Edward had landed in Scotland and had raised the standard of revolt on behalf of the exiled Stuarts. The troops of George II had been defeated at Falkirk, and England was in a state bordering on panic, as it seemed likely that the Pretender would prove victorious, and that the Hanoverian king would be deprived of his throne. It was under these circumstances, and in order to encourage the soldiers in the field, that the ode was published. On April 16th,

1746, Prince Charles was defeated at Culloden and the anxiety of England thus relieved. See *The British Nation* by George M. Wrong (Macmillan).

PAGE 415 - **How sleep the brave.** How well they sleep who have died for their country.

**Spring.** Here pictured as a young and beautiful woman decorating the graves of the honored dead.

**Dewy fingers.** Typical of early spring.

**Hallowed.** Sacred.

**Fancy's feet.** Sweeter than even the imagination of man has ever pictured.

**Knell is rung.** Their funeral-bell is tolled.

**Dirge.** The mournful lament over their graves.

**Honor . . . Freedom.** They died for the honor of their country, and their country mourns for them. They died fighting that their country might be free, and freedom weeping, lingers by their graves.

## THE TORCH OF LIFE

The title of this poem in *Admirals All*, in which it was first published in 1897, is *Vitai Lampada*. The title here used is a literal translation of the original. The idea seems to have been borrowed from the Greek *Lampadedromia*, or torch-race. Harry Thurston Peck says: "The race was usually run on foot, but sometimes on horses. The torches were of two kinds—one a sort of candlestick, and the other one of a more conventional kind. There were two different methods of conducting the race. The first or earlier system required lines of runners posted at intervals, the first in each line who receives the torch, or takes it from the altar, running at his best speed and handing it to the second in his own line, and the second to the third, until the last in the line is reached, who runs with it up to the appointed spot. Of course, if any torch went out the line to which it belonged was out of the race. The victory fell to the line of runners whose torch first reached the goal alight. Each person in the line shares the victory."

PAGE 416 - **Breathless hush.** All are holding their breaths in suspense, as the match is closely contested and time is nearly up.

**Close.** The enclosed space in which the game is being played.

**Bumping pitch.** Making hard hitting very difficult, and time will soon be called.

**Blinding light.** The batter is facing the glare of the setting sun.

**Ribboned coat.** Not for the sake of the decorations he may win, honorable as these decorations might be.

**Play up!** Play for the honor of the school and on account of the duty he owes to his comrades.

**Wreck of a square.** The regiment has been formed into a square to resist

attack, but the enemy has broken the close-formed ranks and is now fighting within the square.

**Gatling.** A rapid-firing machine-gun.

**Jammed.** Has become unworkable.

**Colonel dead.** The regiment has no commanding officer from whom to take orders.

**River of death.** Indicates the fearful slaughter.

**Honor a name.** Why fight for England? It is far away! Honor is nothing more than a name! Life is more precious.

**Schoolboy.** Not a mere boy from school, but one who has had his training in the "Public Schools" of England. He is now putting into practice, in the stern school of war, the lesson he has learned on the playing-ground of his school at home. He is doing his best for the sake of the honor of his regiment and from the strong sense of the duty he owes to his country.

**The word.** The last line of each stanza.



## BIOGRAPHICAL SKETCHES

**Addison, Joseph**, was born at Milston, in Wiltshire, on May 1st, 1672. He was educated at the Charter House and Queen's College, Oxford. He was destined for the church, but on the advice of a friend, Montague, afterwards Lord Halifax, he went to France with a view to taking up diplomacy. Owing to a change in the government he was forced to abandon this idea, and in 1703 he returned to England. In 1704 the chief minister, Godolphin, requested him to write a poem on the Battle of Blenheim. The result of this was *The Campaign* which was received by the public with great enthusiasm. In 1705 he was appointed Under-Secretary of State. He contributed largely to the *Spectator* from its first issue on March 1st, 1711. His literary talents and character rendered him one of the main pillars of the Whig party, and he climbed higher in the state than any other Englishman has been able to climb, merely by means of his literary genius. In 1716 he married the Dowager Countess of Warwick and in the next year became a Secretary of State. He died at London on June 17th, 1719, and was buried in Westminster Abbey. It has been said of him that "He not only made the proper use of wit himself but taught it to others." In addition to his contributions to the *Spectator* he published a tragedy, *Cato*, which enjoyed a great contemporary success. See *Addison* by W. J. Courthope in *English Men of Letters* series (Macmillan) and *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton).

**Aldrich, Thomas Bailey**, was born at Portsmouth, New Hampshire, on November 11th, 1836. His early years were passed at New Orleans, but at the age of ten he was sent back to Portsmouth. In 1852, on the death of his father, he entered business in New York. His interest, however, was rather in literature, and for three years he was on the staff of the *Home Journal*. His first volume of Poems, *The Bells*, was published in 1855, followed in the next year by *The Ballads of Babie Bell and Other Poems*. During the period of the Civil War in the United States he was editor of the *New York Illustrated News*. In 1865 he removed to Boston to take up the editorship of *Every Saturday*. From 1881 to 1890 he was editor of the *Atlantic Monthly*. He died at Boston on March 19th, 1907. In addition to many volumes of verse he published several well known novels—*Prudence Palfrey*, *The Queen of Sheba*, and *A Rivermouth Tragedy*. See *American Writers of To-Day* by Henry C. Vedder (Silver).

**Alexander, Cecil Frances**, second daughter of Major John Humphreys, was born in Wicklow County, Ireland, in 1818. She began to write poetry at the age of nine. In 1842, together with Lady Harriet Howard, she began the publication of tracts to which she contributed a number of poems. Her first volume, *Verses for Holy Seasons*, appeared in 1846. This was followed two years later by *Hymns for Little Children*. In 1850 she married the Rev. William Alexander, who became successively Bishop of Derry, and Archbishop of Armagh. From this time she devoted her life mainly to charitable work and to the writing of her numerous hymns and poems. She died at Londonderry on October 12th, 1895. Her principal works, in addition to those

already mentioned, are *Poems on Subjects in the Old Testament* and *Hymns for the Use of Schools*. See *The Sacred Poets of the Nineteenth Century* edited by Alfred H. Miles (Hutchinson).

**Allingham, William**, was born at Ballyshannon, Ireland, on March 19th, 1824. He received a very ordinary education at a boarding school near his home, and at the age of thirteen entered the service of a local bank of which his father was manager. In 1846 he received an appointment in the customs. He usually paid a yearly visit to London, where he enjoyed the friendship of many of the literary men of the day, including Carlyle and Tennyson. His first volume of poems was published in 1850, followed four years later by *Day and Night Songs*. In 1864 he was granted by the government a pension of £60 a year, a few years later increased to £100. In 1870 he retired permanently from the civil service, and became assistant editor of *Fraser's Magazine*, four years afterwards succeeding to the editorship. In 1874 he married Helen Paterson, a celebrated water-color artist. His later years were passed at Hampstead, where he died on November 18th, 1889. His most important works are *Day and Night Songs*, *Fifty Modern Poems*, and *Songs, Ballads, and Stories*. See *Poets and Poetry of the Century* edited by Alfred H. Miles (Hutchinson) and *William Allingham: a Diary* edited by H. Allingham and D. Radford (Macmillan).

**Andersen, Hans Christian**, was born at Odense, in Fünen, on April 2nd, 1805. His father, a poor shoemaker, died in 1814, leaving the boy to depend upon himself. He was of a very imaginative temperament and spent the greater part of his time making clothes for the puppets in a toy theatre he had constructed. His family wished him to be a tailor, but he himself was determined to become an opera singer. In 1819 he suddenly set out for Copenhagen, where he had to endure many rebuffs, and in fact was almost starved to death. At last, however, his perseverance won him admission to one of the theatres, but his voice failed. Not at all discouraged he took up dancing. In 1824 King Frederick VI became interested in him and sent him to school. He was, however, a very backward and unwilling pupil, so that, as he says himself, the three years he spent at school were the bitterest of his life. In 1829 a peculiar volume entitled *A Journey on Foot from Holman's Canal to the East Point of Amager* gained him considerable fame and relieved to some extent his poverty. In 1833 he received a small pension from the king and at once set out on the first of his many journeys through Europe. In 1835 his novel, *The Improvisatore*, was published. In the same year the first instalment of his *Fairy Tales* appeared, to be followed by successive volumes until 1872, when the last stories were published. The *Fairy Tales* laid the foundation of his fame, although he himself affected to despise them, and aspired rather to be a great novelist and dramatist. He died near Copenhagen on August 4th, 1875. See *Life of Hans Christian Andersen* by R. N. Bain (Lawrence).

**Argyle, Duke of**, son of the 8th Duke of Argyle, was born at London on August 6th, 1845. Until the death of his father he was known by the courtesy title of the Marquis of Lorne. He was educated at Edinburgh Academy, Eton, St. Andrew's College, and Trinity College, Cambridge. From 1868 to 1878 he sat in the House of Commons. In 1871 he married the Princess Louise, daughter of the late Queen Victoria. From 1878 to 1883 he was Governor-General of Canada. From 1895 to 1900 he again sat in the House of Commons. In 1900 he succeeded his father as Duke of Argyle. He died at Cowes on May 2nd, 1914. He published many volumes, the principal of which are *Memories of Canada and Scotland*, *Canadian Pictures*, and *Life and Times of Queen Victoria*. See *Canadian Men and Women of the Times* by Henry J. Morgan (Briggs).

**Aytoun, William Edmondstoune**, was born at Edinburgh on June 21st, 1813. He was educated at Edinburgh Academy and University. Afterwards he studied law and in 1835 was admitted as a Writer to the Signet. In 1840 he was called to the Scottish bar. In 1844 he published, together with Sir Theodore Martin, the *Bon Gaultier Ballads*, a volume of humorous poems and parodies. In the same year he joined the staff of *Blackwood's Magazine*, to which he continued to contribute until his death. In 1845 he was appointed professor of rhetoric in Edinburgh University. Four years later he married the youngest daughter of Christopher North. In 1852 he was appointed sheriff of Orkney. He died near Elgin on August 4th, 1865. In addition to *Lays of the Scottish Cavaliers* published in 1848, he wrote *Bothwell* a poetical monologue, *Firmilian*, and a novel *Norman Sinclair*.

**Baldwin, James**, was born in Hamilton County, Indiana, on December 15th, 1841. He received some instruction in the district school, but was for the most part self educated. He was a teacher in the district schools of his native county from 1865-8. Since 1894 he has been editor of school books for the American Book Company. He is the author of a large number of books published for children and is a contributor to educational periodicals and leading magazines.

**Barbauld, Anna Letitia**, only daughter of John Aikin, D.D., was born at Kibworth, Leicestershire, on June 20th, 1743. She learned to read before she was three years of age. As a very young girl she mastered both French and Italian, and a little later Latin and Greek. At the age of fifteen she removed with her family to Warrington, where her father had obtained employment as tutor in a large school. In 1773 she published her first volume of poems. In the next year she married the Rev. Rochemont Barbauld and shortly afterwards opened with him a school for boys at Palgrave, Suffolk. The work, however, proved too heavy for Mr. Barbauld and the school was given up. After travelling for a time on the continent and living at various places they settled at Stoke Newington. Mr. Barbauld's health continued to fail and he soon became hopelessly insane. He put an end to his life by drowning in 1808. Mrs. Barbauld continued to reside at Stoke Newington until her death, on March 9th, 1825. Her best known works are *Hymns in Prose for Children* and *The Female Speaker*. See *The Sacred Poets of the Nineteenth Century* edited by Alfred H. Miles (Hutchinson).

**Bates, David**, was born at Philadelphia about 1810. He was a banker by profession. His most important volume is *The Eolian* published in 1848. He died at Philadelphia on January 25th, 1870.

**Bjornson, Bjornstjerne**, was born at Kvikne, Norway, on December 8th, 1832. His father, who was the parish minister, was shortly afterwards transferred to Noeset, where the boy passed his time until he was sent to Christiana at the age of seventeen to study for the University. In 1852 he matriculated, but almost at once he began work as a journalist. In 1857 he began the publication of a series of tales dealing with the peasantry of Norway. His novels and several dramas which he published about this time spread his fame among his countrymen. At the close of 1857 he was appointed director of the theatre at Bergen, but he retained the position for only two years. After travelling through Europe for some time he became director of the theatre at Christiana. During the next ten years he was much occupied with politics, spending a great deal of his time travelling through the country spreading his new radical doctrines. On several occasions he was forced to leave Norway and take refuge in a foreign country, but all the time he was continuing to



produce his novels and dramas. In 1903 he was awarded the Nobel prize for literature. He died on April 26th, 1910. Many of his principal works, both in prose and poetry, have been translated into English. See essay by Edmund Gosse in introductory volume of *Bjornson's Works* (Heinemann).

**Blewett, Jean**, daughter of John McKishnie, was born at Scotia, Ontario, on November 4th, 1862. She was educated at the Collegiate Institute, St. Thomas. She married Bassett Blewett, and removed to Toronto, where she now resides. For some years she has been connected with the staff of the *Toronto Globe*. Her principal poetical works are *Heart Songs* and *The Cornflower and Other Poems*. She has also written a novel *Out of the Depths*. See *Canadian Men and Women of the Times* by Henry J. Morgan (Briggs) and *Handbook of Canadian Literature* by Archibald MacMurehy (Briggs).

**Bonar, Horatius**, was born at Edinburgh on December 19th, 1808. He was educated at Edinburgh High School and University. He was licensed to preach and soon became one of the most popular preachers in Scotland. In 1843 he separated from the Established Church of Scotland and cast in his lot with the Free Church. In 1866 he was appointed minister of Chalmers's Memorial Church. In 1883 he was elected Moderator of the General Assembly of the Free Church. He died at Edinburgh on July 31st, 1889. In addition to many theological works he wrote and published hundreds of hymns, many of which have secured an established place in the services of the churches.

**Brooks, Phillips**, was born at Boston on December 13th, 1835. He prepared for college at the Boston Latin School, and graduated from Harvard in 1855. He studied theology in the Anglican seminary at Alexandria, Virginia, and was ordained priest in 1860. After a service of seven years as rector of the Church of the Holy Trinity at Philadelphia he removed to Boston as rector of Trinity Church in that city. There he remained until 1891 when he was consecrated Bishop of Massachusetts. He died at Boston on January 23rd, 1893. His principal works are sermons published from time to time. See *Life and Letters of Phillips Brooks* by the Rev. A. V. G. Allen (Houghton).

**Browning, Robert**, was born at Camberwell, a suburb of London, on May 7th, 1812. He was brought up among books and educated at home by his father, who was a very scholarly man and a keen collector of books. Soon, however, he was sent to travel in Italy with a private tutor. He spent two terms at the University of London studying Greek, but beyond this knew nothing of public school or university life. Afterwards the human soul was his study; to use his own words, "Little else is worth study." His poem *Paracelsus* was published in 1835. He married Elizabeth Barrett in 1846 and during her life resided chiefly in Florence and Paris. When she died he returned to London, but paid an annual visit to the continent. He died at Venice on December 12th, 1889, and was buried in Westminster Abbey. It was not until the Browning Society of London was established in 1881 that any public appreciation was shown of his poetry. His fame has continued to grow since then and he is now regarded as one of the great poets of England. The greater portion of his poetry is written in dramatic monologue, his favorite form of verse. His chief works are *The Ring and the Book*, *Pippa Passes*, *Paracelsus*, *Luria*, *Porphyria's Lover*, *Saul*, and a large number of Dramatic Monologues. See *Browning* by C. K. Chesterton in *English Men of Letters* series (Macmillan), *Life of Browning* by William Sharp in *Great Writers* series (Scott), *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton), and *Robert Browning* by Arthur Waugh in the *Westminster Biographies* (Small).

**Bryant, William Cullen**, was born at Cummington, Massachusetts, on November 3rd, 1794. When thirteen years of age he wrote two poems, *The Embargo*, a political satire, and *The Spanish Revolution*, which were printed in 1808. In 1810 he entered Williams College, and became a student of law in 1812. He was admitted to the bar in 1815 and practised law for several years. In 1816 *Thanatopsis* was published and this is considered by many the finest poem he has written. About 1821 he married, and in 1825 removed to New York City. He became one of the editors of the *Evening Post* in 1826. In 1834 he visited Europe and in 1849 travelled in Egypt and Syria. His contributions from abroad to the *Evening Post* were collected into book form as *Letters of a Traveller*. He died at New York City on June 12th, 1878. See *William Cullen Bryant* by John Bigelow in *American Men of Letters* series (Houghton), and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

**Bunner, Henry Cuyler**, was born at Oswego, New York, on August 3rd, 1855. He was at first in business in New York, but afterwards became a reporter. In 1887 he was appointed assistant editor of *Puck* and a few years later editor. He died at Nutley, New Jersey, on May 11th, 1896. His works consisted of both prose and verse. His collected poems were published in 1906. See *An American Anthology* edited by Edmund Clarence Stedman (Houghton).

**Bunyan, John**, was born near Bedford, England, in November, 1628. After learning the trade of a tinker, he became a soldier in the Parliamentary army during the Civil War. When 20 years of age he married. In 1655 he became a Baptist, his religious opinions having undergone several changes. In 1657, two years after his return to Bedford, he was recognized as a preacher, but continued at his trade. He was imprisoned in 1660 for twelve years for illegal preaching, and in 1675 he was again sent to prison. It was during his second imprisonment that he wrote *The Pilgrim's Progress* which was published in 1678. After his release he was minister to a congregation at Bedford, and became very popular. He died at London on August 31st, 1688, from a fever contracted there while on a visit. His other works are *The Holy War*, and *Grace Abounding to the Chief of Sinners*, an autobiography of his own soul. See *John Bunyan* by J. A. Froude in *English Men of Letters* series (Macmillan).

**Burns, Robert**, was born near Ayr, Scotland, on January 25th, 1759. His father was a Scottish peasant farmer. When only fifteen years of age he was working as an able-bodied man, in fact from his earliest days his life was one of toil and hardship. He reached manhood practically ignorant of books, his education having been neglected owing to this constant work, as well as poverty, but with a very intimate knowledge of the life of the Scottish peasant. He began writing poetry at the age of sixteen, and, little by little, by 1786 had written sufficient to fill a volume. And now he determined to emigrate to America, having become entirely disillusioned with the life of a farm labourer. However, the publication of his volume of poetry turned out so successfully that he gave up all thought of leaving his native land. The learned men of Edinburgh, to which place he was invited, treated him with great courtesy. In 1788, a short while after his second book was published, he purchased a farm near Dumfries, and married Jean Armour. He was appointed an excise officer in 1789. He died at Dumfries on July 21st, 1796, his last days embittered by poverty and distress. Besides a very large number of songs, *The Cotter's Saturday Night*, and *Tam O'Shanter* are his chief works. See *Burns* by J. C.



Shairp in *English Men of Letters* series (Macmillan), *Life of Burns* by Professor Blackie (Scott), and *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton).

**Burpee, Lawrence Johnston**, was born at Halifax, Nova Scotia, on March 5th, 1873. He was educated at home and at private and public schools. He acted as private secretary to three successive Ministers of Justice in the Dominion Government. For several years he was librarian of the Ottawa Public Library. At present he is the secretary of the International Joint Commission. In 1899 he married Maud Hannington. He was elected president of the Ontario Library Association in 1911. Besides contributing to *The Encyclopedia Britannica*, *The Encyclopædia Americana*, and various reviews, he has written *Bibliography of Canadian Fiction*, *The Search for the Western Sea*, and is one of the authors of *Dictionary of Canadian History*.

**Byron, George Gordon Noel**, was born at London, on January 22nd, 1788. His parents' life was an unhappy one, and his father, after squandering his wife's fortune, deserted her. Mother and son removed to Aberdeen in 1790. Here young Byron attended the Grammar School until he was ten years old, when he succeeded to the title and estates of his great-uncle, Lord Byron. He was then sent to a private school and afterwards to Harrow. He went to Trinity College, Cambridge, in 1805, which he left two years later without a degree. While at Cambridge he published a volume of poems entitled *Hours of Idleness* which was severely criticized in the *Edinburgh Review*. This irritated Byron who wrote, by way of retaliation, a caustic satire entitled *English Bards and Scotch Reviewers*. In 1809, accompanied by a friend, he set out on his travels through Europe, and was absent nearly two years. On his return he published the first two cantos of *Childe Harold's Pilgrimage*, the success of which was remarkable. Soon after this he took his seat in the House of Lords, but his interest in politics was brief. In 1815 he married Miss Anna Millbanke. The marriage, however, was not a happy one and his wife soon left him. In 1816 he left England, determined never to return, so disgusted was he with the blame attached to him in connection with his domestic troubles. He spent the next two years wandering over Europe. He contracted a fever and died at Missolonghi on April 19th, 1824, while engaged in helping the Greeks in their struggle for freedom. His body was brought to England and buried at Newstead Abbey. His most important works are *The Corsair*, *The Gaiour*, *Lara*, *The Prisoner of Chillon*, *Manfred*, *Cain*, and *Don Juan*. See *Byron* by John Nichol in *English Men of Letters* series (Macmillan), *Life of Byron* by Hon. Roden Noel in *Great Writers* series (Scott), and *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton).

**Campbell, Thomas**, was born at Glasgow, Scotland, on July 27th, 1777. He was educated at the Glasgow Grammar School and University, which he entered when thirteen years of age. He was obliged to give private tuition while at the University in order to support himself. In 1797 he commenced literary work at Edinburgh. *The Pleasures of Hope* was published in 1799. Some of his finest lyrics resulted from a visit to the continent in 1800. He married in 1803 and was continually in difficulties owing to his improvidence. His distress was relieved for a time, however, when he received a pension of £200 a year granted by the government. He published *Gertrude of Wyoming* in 1809, and in 1826 became Lord Rector of Glasgow University. Many of his best years were spent in advancing the cause of the Poles, a people in whom he was greatly interested. He died at Boulogne on June 15th, 1844, and was buried in Westminster Abbey. *Ye Mariners of England*, *Theodoric*, *O'Connor's Child*, *Loch-*



*id's Warning*, and *The Last Man* are among his best known poems. See *Literary Celebrities* (Chambers).

**Carlyle, Thomas**, was born at Ecclefechan, Scotland, on December 4th, 1795. He came of humble parentage; his father, a simple Scottish peasant, was a stone mason by trade. He received his education at Annan School and at Edinburgh University. He was mathematical master at Annan in 1814 and after that at Kirkealdy. He commenced contributing to various magazines in 1820, and in 1823-24 the London magazine contained his *Life of Schiller*. In 1826 he married Jane Welsh and settled on a farm at Craigenputtock in his native county. In 1834 he went to live at No. 24 Cheyne Row, Chelsea, a suburb of London, and there resided for the remainder of his life. Rapidly his great works now followed one another. *The French Revolution*, *Heroes and Hero Worship*, *Cromwell's Letters and Speeches*, *History of Frederick the Great*, and *Past and Present* are among the best known of these. He never recovered from the blow of his wife's sudden death in 1866. On February 4th, 1881, he died and was buried in the little churchyard of his birth place. See *Carlyle* by John Nichol in *English Men of Letters* (Macmillan), *Thomas Carlyle* by A. H. Guernsey (Appleton), *Life of Thomas Carlyle* by Richard Garnett in *Great Writers* series (Scott), and *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton).

**Cervantes, Miguel de**, was born at Alcalá de Henares, Spain, on October 9th, 1547. He was educated at the Universities of Salamanca and Madrid. About 1570 he joined the papal army and in 1571 took part in the famous battle of Lepanto, where he was wounded. In 1575 he was taken as a slave to Algiers where he endured great sufferings. Five years later he was ransomed and returned to Madrid. Though he wrote numerous successful dramas and romances he remained in poverty, until in 1605 he published the first part of *Don Quixote de la Mancha* which at once made him famous. The second part of *Don Quixote* appeared in 1615. He died at Madrid on April 23rd, 1616. See *Miguel de Cervantes*, by Henry Edward Watts (Macmillan).

**Clarke, James Freeman**, was born at Hanover, New Hampshire, on April 4th, 1810. He studied at the Boston Latin School and graduated from Harvard University in 1829. Subsequently, he studied theology, graduating from the Cambridge Divinity School in 1833. For the next seven years he was pastor of the Unitarian church at Louisville, Kentucky. In 1840 he returned to Boston and founded the Church of the Disciples, of which he was pastor until his death. His very voluminous writings consist for the most part of historical and theological works. Perhaps the most important is his *Ten Great Religions*, a monumental work on the subject. He wrote but little verse. He died at Jamaica Plains, Massachusetts, on June 8th, 1888. See *Autobiography, Diary, and Correspondence of James Freeman Clarke* edited by Edward Everett Hale (Houghton).

**Collins, William**, was born at Chichester, England, on December 25th, 1721. He was educated at Winchester and Queen's College, Oxford. In 1742 he published his *Persian Eclogues*, republished as *Oriental Eclogues* in 1757. On the death of his mother in 1744, he inherited a small property, and later came to London to try literature, and succeeded in publishing several odes. At this time he was in severe financial difficulties, but on the death of an uncle inherited about £2,000 which enabled him to pay off his borrowings. He was now failing in health, and died on June 12th, 1759, at the early age of thirty-eight. Among his odes are

*The Passions, To Mercy, To Evening.* He also wrote a few short poems, among which is *The Dirge in Cymbeline*.

**Cook, Eliza**, was born at Southwark, London, on December 24th, 1818. She began writing at an early age, and became a contributor to the *New Monthly Magazine* and other periodicals. She published in 1840 a volume of poems and songs which achieved considerable success. From 1849-54 she published *Eliza Cook's Journal*, but in the latter year was obliged, owing to ill health, to discontinue its publication. In 1863 she received a civil list pension of £100. She died at Wimbledon on September 23rd, 1889. Some of her poems are *New Echoes and Other Poems* and *Melaia and Other Poems*.

**Cooper, James Fenimore**, was born at Burlington, New Jersey, on September 15th, 1789. When only thirteen years of age he was sent to Yale, where he was the youngest student there enrolled. He joined the United States navy in 1806, but in 1811 resigned his commission. In the same year he married Susan de Lancy. His first literary production was *Precaution*, a novel published in 1819. He went to live in Paris in 1826. From 1833 the remainder of his life was spent in the United States in party strife and in the writing of his books. He died at Cooperstown, New York, on September 14th, 1851. His best known works are *The Last of the Mohicans*, *The Spy*, *The Prairie* and *The Water Witch*. See *J. Fenimore Cooper* by T. R. Lounsbury in *American Men of Letters* series (Houghton), and *James Fenimore Cooper* by W. B. S. Clymer in the *Beacon Biographies* (Small).

**Cox, Alfred Beverley**, was born at London, Ontario, on November 4th, 1860. He was educated at Hellmuth College, London, Ontario, and at the Galt Collegiate Institute under the principalship of Dr. Tassie. He matriculated at Osgoode Hall, Toronto, and was called to the bar in 1882. He died on May 1st, 1904.

**Cowper, William**, was born at Great Berkhamstead, Hertfordshire, on November 15th, 1731. He was of a shy, retiring disposition, which the eight years spent at Westminster school failed to dispel. At school he became a good classical scholar. In 1754 he was called to the bar, but had little if any practice. He was offered the place of Clerk of the Journals of the House of Lords in 1763, but when called upon to appear at the bar of the House of Lords to undergo an examination as to his fitness, his morbid nervousness was such that he could not endure the ordeal. In a fit of insanity caused by his miseries he attempted suicide, and was taken to a private asylum until restored. In 1765 he became an inmate in the family of the Unwins at Huntingdon, and in 1767, on the death of Mr. Unwin, removed with Mrs. Unwin to Olney where he remained until his death. During all this time he had been cultivating his poetical powers. The last six years of his life were spent in a state of hopeless dejection. He died at Olney on April 25th, 1800. His principal works are *Table Talks*, *John Gilpin*, *The Task*, a translation of *Homer*, and the *Olney Hymns*. See *Cowper* by Goldwin Smith in *English Men of Letters* series (Macmillan).

**Crockett, Samuel Rutherford**, was born near New Galloway, Scotland, on September 24th, 1860. He became Free Church minister at a place near Edinburgh called Penicuik. He relinquished this appointment in 1895 and devoted himself to literature. He died at Edinburgh, on April 20th, 1914. *The Stickit Minister*, sketches (1893), and *The Raiders* (1894) brought him fame and success. His later works are *Men of the Moss Hags*, *Cleg Kelly*, *Lochinvar*, *The Standard Bearer*, and *The Red Axe*.

**Cunningham, Allan**, was born at Keir, Dumfriesshire, on December 7th, 1784. When a boy he was apprenticed to a stone-mason. He went to London in 1810 and became a newspaper reporter. From 1814-1841 he filled the position of secretary to Chantry, the sculptor. In 1822 he published a dramatic poem entitled *Sir Marmaduke Marwell*, which was much admired, also the popular romances *Lord Roldan* and *Paul Jones*. He died at London on October 30th, 1842. Some of his principal works are *Lives of the Most Eminent British Painters, Sculptors and Architects*, and *Critical History of the Literature of the Last Fifty Years*, as well as several songs. See *Biographical Dictionary of Eminent Scotsmen* (Chambers).

**Dana, Richard Henry**, was born at Cambridge, Massachusetts, on August 1st, 1815. He entered Harvard University, but at the beginning of his third year an affection of the eyes compelled him to give up his course. He was recommended to go on a long sea-voyage, but, being unwilling to go as a passenger, he shipped before the mast on the *Pilgrim*, bound for a two years' cruise to the coast of California. The record of this voyage is found in *Two Years Before the Mast*. He re-entered Harvard in 1836, and graduated in the next year. Subsequently he took up the study of law. He took a prominent part in the political struggles of his time, being a strong supporter of the federal government in the struggle against the Southern States. He was for a time a member of the Massachusetts House of Representatives and also held several high offices under the government. In 1887 he was one of the counsel for the United States in the fisheries arbitration at Halifax. In 1878 he gave up his practice and devoted the remainder of his life to study and travel. He died at Rome on January 9th, 1882. See *Richard Henry Dana: a Biography* by Charles Francis Adams (Houghton).

**Daudet, Alphonse**, was born at Nîmes, France, on May 13th, 1840. In 1857 he became a journalist in Paris. He was a poet and playwright, as well as a novelist. He died at Paris on December 17th, 1897. Among his many works are *Jack*, *Les Rois en Exil*, and *L'Évangéliste*.

**Defoe, Daniel**, was born at London in 1661. His father was one James Foe, a butcher. Young Foe himself prefixed the particle De to his name. He was intended to become a dissenting minister, but instead of this enlisted in the Duke of Monmouth's army in the rebellion against James II. After this he became a merchant. About 1701 he produced *The True-Born Englishman*, a poetical satire, which had a large success and procured him the favor of the king. In 1703 he was fined, pilloried, and imprisoned for two years for the publication of an ironical pamphlet entitled *The Shortest Way with the Dissenters*. He published his much admired *History of the Union* in 1709. He died in 1731. Among his principal works, which number over 200, are *Adventures of Robinson Crusoe*, *Memoirs of a Cavalier*, and *The History of the Plague of 1665*. See *Defoe* by William Minto in *English Men of Letters* series (Macmillan) and *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton).

**De la Ramée, Marie Louise**, was born at Bury St. Edmunds, Suffolk, England, on January 1st, 1839. She adopted *Ouida* for her pen name from her own childish pronunciation of her second name, Louise. Her father, Louis Ramée, was a Frenchman, her mother, Susan Sutton, an Englishwoman. At an early age she went to live at London, and there began to write for the *New Monthly* and *Bentley's Magazine*. Her first novel appeared in 1863 in the *New Monthly* under the title of *Granville de Vigne* and was republished three years later as



*Held in Bondage*. In 1874 she went to live in Florence, and many of her later novels have an Italian setting. In 1882 her *Bimbi: Stories for Children* appeared. She was a lover of animals and kept many dogs. She was deeply interested in and wrote on behalf of the Antivivisection movement. She made a great deal of money by her stories, but spent it as fast as she made it, and died in poverty at Viareggio, Italy, on January 25th, 1908. She published many books, her principal success being *Under Two Flags* published in 1867.

**De Lisle, Rouget**, was born at Lons-le-Saulnier in 1760. He was an officer in the French army, and served throughout the Revolution. He was imprisoned during the Reign of Terror, and was wounded at Quiberon in 1795. Besides composing the famous war-song the *Marseillaise* he wrote numerous ballads. He died in 1836.

**Dickens, Charles**, was born at Landport, Portsea, England, on February 7th, 1812. His parents were very poor, and when he was but two years old, the family went to live in London. It is owing to his environment, attendant upon a life of poverty in London, that he is able to lay so graphically the foundations of, and to people so truthfully, such of his works as *Oliver Twist*, *The Old Curiosity Shop*, *Pickwick Papers* and others. His mother taught him his letters and even in his earliest days he had a great love of reading, and pored over a small collection of books belonging to his father. Soon his father began to be in financial difficulties, and before long found himself an inmate of the Debtors' Prison, where, when his house and furniture had been sold, he was joined by his family. Here Charles Dickens found copy for some of his best known works, namely, *Little Dorrit*, in which there is a description of the Debtors' Prison, the prison scenes of *Pickwick* and the earlier part of *David Copperfield*. After a time his father's circumstances improved somewhat, and Charles was sent to school. On leaving school he was placed in a lawyer's office, but finding this uncongenial to his tastes soon abandoned it, and became a reporter for the daily press of London. Charles Dickens began his literary career by *Sketches by Boz* (1836). These exhibit great acuteness of observation, and were received by the public with much favor. After this his name was made and his success almost unprecedented. He published several works in quick succession, all of which were well received. In 1842 he visited America, spending a month in Canada, where he acted in some private theatricals in Montreal. He had a great love for the stage. During the latter years of his life he went about a great deal giving readings from his various works, although his health was failing and the added strain of so much travelling no doubt hastened his end. He died at Gadshill, Kent, on June 9th, 1870, and was buried in Westminster Abbey. The tendency of his writing is to make us practically benevolent and to excite our sympathy on behalf of the suffering in all classes, and especially in those who are most removed from observation. Some of his best known works are *Sketches by Boz*, *Pickwick Papers*, *Oliver Twist*, *The Life and Adventures of Martin Chuzzlewit*, *Dombey & Son*, *The Personal History of David Copperfield*, *Bleak House*, *Little Dorrit*, *A Tale of Two Cities*, *Great Expectations*, etc. See *Dickens* by A. W. Ward in *English Men of Letters* series (Macmillan), *Life of Dickens* by Frank T. Marzials in *Great Writers* series (Scott), *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton), and *Home Life of Great Authors* by Hattie Tyng Griswold (McChurg).

**Dodge, Mary Elizabeth Mapes**, was born in New York in 1838. In 1851 she married William Dodge, a lawyer. She was editor of the home department of *Hearth and Home*, *Baby Days*, and the *Baby World*, and from

1873 editor of *St. Nicholas Magazine*. She died in 1905. She wrote many delightful children's stories, among which the best known and most popular is *Hans Brinker, or the Silver Skates*. ❧

**Doyle, Sir Francis Hastings**, 2nd baronet, was born near Todecaster, Yorkshire, on August 21st, 1810. He was educated at a private school at Chelsea, and afterwards in 1823 entered Eton, where he formed friendships with Gladstone, Hallam, and Canning. In January, 1830, he went to Christ Church, Oxford, and took his M.A. degree in 1867. In 1835 he was elected a fellow of All Souls. He took up law in 1832 and was called to the bar in 1837. His first volume of poetry entitled *Miscellaneous Verses* was published in 1834. On December 12th, 1844, he married Miss Wynn. In 1866, desiring to obtain the professorship of poetry at Oxford, then vacant, he published *The Return of the Guards and other Poems* in order to bring himself before the younger members of the University. This volume contains almost all his best poems. He was elected professor of poetry in 1867. He died at London on June 8th, 1888. Among his notable ballads are *The Red Thread of Honour*, *The Private of the Buffs*, and *The Loss of the Birkenhead*.

**Dufferin, Frederick Temple Blackwood, Marquis of**, was born at Florence, Italy, on June 21st, 1826. His mother was a granddaughter of Richard Brinsley Sheridan. He was educated at Eton and Oxford and in 1850 took his seat in the House of Lords. He held various government appointments, including the Under Secretaryships for India and for War and the Chancellorship of the Duchy of Lancaster. In 1856 he made a voyage to the northern waters, the result of which was his *Letters from High Latitudes*. From 1872-78 he was Governor-General of Canada. He was Ambassador to Russia in 1879, to Turkey in 1881, and to Egypt in 1882. In 1884 he was appointed Viceroy of India, in 1888 Ambassador at Rome, and in 1891 Ambassador at Paris. He died at Clondeboyne, Ireland, on February 12th, 1902. Some of his works are *A Journey from Oxford to Skibbereen*, *Irish Emigration*, and *Speeches and Addresses*. See *The Life of the Marquis of Dufferin and Ava* by Sir Alfred Lyall (Nelson).

**Dutton, Maude Barrows**, was born on November 3rd, 1880. She graduated from Smith College in 1903. In 1909 she married the Rev. Frederick Lynch of New York City. She is at present the literary editor of *The Christian Work and Evangelist* in New York. She is the author of several nature books for children, among which are *Little Stories of England*, *Little Stories of France*, and *Little Stories of Germany*.

**Eaton, Arthur Wentworth Hamilton**, was born at Kentville, Nova Scotia, in 1850. He was educated at Acadia University, where he graduated in 1873. He also took degrees at Harvard, Yale, and Leipzig Universities. From 1877-79 he was head master of Amherst Academy, and subsequently principal of Woonsocket High School, Providence, Rhode Island. He was ordained in 1884 and in 1885 took charge of the parish of Chestnut Hill, Boston. He is at present head of the English literature department in the Cutler School in New York State. He has contributed prose and verse to many magazines and periodicals. Among his works are *Acadian Legends and Lyrics*, *Letter Writing: its Ethics and Etiquette*, *The Church of England in Nova Scotia and the Tory Clergy of the Revolution*, *Tales of a Garrison Town*, and *The Nova Scotia Eatons*.



**Edgar, Sir James David**, was born at Hatley, Quebec, on August 10th, 1841. He received his education at Lennoxville and Quebec. Afterwards he studied law, being called to the Ontario bar in 1864, and began the practice of law in Toronto. He was elected to the House of Commons in 1872, and in 1896 became Speaker of the House. Shortly after this he was knighted. He died at Toronto on July 31st, 1899. He is the author of *The White Stone Canoe*, *This Canada of Ours* and other Poems, as well as several law-books and political pamphlets.

**Eliot, George**, was born at Arbury Farm, Warwickshire, England, on November 22nd, 1819. Her real name was Mary Ann Evans, the name "George Eliot" being assumed for literary purposes. She translated Strauss's *Life of Jesus* in 1846, and Feuerbach's *Essence of Christianity* in 1853. She first took the name of George Eliot when she published a series of stories entitled *Scenes of Clerical Life* in *Blackwood's Magazine*. In 1880 she married a Mr. Cross. She died at London on December 22nd, 1880. She was a writer of remarkable power. Among her best known works are *Silas Marner*, *Adam Bede*, and *The Mill on the Floss*. See *George Eliot* by Sir Leslie Stephen in *English Men of Letters* series (Macmillan), *Life of George Eliot* by Oscar Browning in *Great Writers* series (Scott), and *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton), and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

**Field, Eugene**, was born at St. Louis, Missouri, on September 2nd, 1850. During his boyhood he lived in the New England States and attended various schools and colleges. He studied for a time at the University of Missouri, but left without taking his degree. He took up journalistic work and was connected with various newspapers until 1883, when he joined the staff of the *Chicago Daily News*. He was connected with that paper until his death. In the column which he conducted appeared many of his finest poems for children. He died at Chicago on November 4th, 1895. His principal works are *A Little Book of Profitable Tales*, *With Trumpet and Drum*, *Love Songs of Childhood*, and *A Little Book of Western Verse*. His complete works were collected and published in 1896. "This rare and original minstrel of the West was the Yorrick of American poetry, childhood's born laureate, and no less a scholar by nature than a man of infinite humor, and of inimitable, if somewhat too eccentric, jest." See *Eugene Field* by Alason Thompson (Scribner).

**Fields, James Thomas**, was born at Portsmouth, New Hampshire, on December 31st, 1817. At the age of seventeen he became a clerk in a book store in Boston. After some experience in journalistic work he entered the publishing firm afterwards known successively as Ticknor and Fields, and Fields, Osgood & Co. From 1862 to 1870 he was the editor of the *Atlantic Monthly*. In 1871 he retired from active business and devoted himself to study and literature. He died at Boston on April 24th, 1881. His principal works are *Underbrush* and *Yesterdays with Authors*. See *James T. Fields: Biographical Notes and Personal Sketches* by Annie Adams Fields (Houghton).

**Gerok, Karl**, was born at Vaihingen, in Württemberg, on January 30th, 1815. He was a German Protestant pastor and poet. His poems are mainly of a religious and patriotic order. He died in 1890. Among his poems are *Pfingstrosen* and *Blumen und Sternen*, etc.

**Goethe, Johann Wolfgang von**, was born at Frankfort-on-the-Main, Germany, on August 28th, 1749. He was educated at home until he reached his



sixteenth year. He was able to write several languages, including French, Latin and Greek, before he was nine years of age. From his earliest days he would amuse himself and his mother by inventing romantic satires. He began his studies at Leipsic in 1765, and continued them at the University of Strasbourg. He took his Doctor's degree in 1771 and in the same year composed one of his most celebrated works, *Gotz Von Berlichingen*. In 1775, Karl August, the Grand Duke of Saxe-Weimar, invited Goethe to his court and he was made a Privy Councillor in 1776. In 1806 he married Christiane Vulpius, a woman of humble origin. He died at Weimar on March 22nd, 1832. Goethe was one of the greatest poets of any age or country. His best known works are *Faust*, *Egmont*, *Iphigenia auf Tauris*. See *Goethe* by James Sime in *Great Writers* series (Scott), and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

**Goldsmith, Oliver**, was born at Pallas, in the county of Longford, Ireland, on November 10th, 1728. He early displayed a talent for making rhymes. In 1744 his uncle sent him to Trinity College, Dublin, where he took his degree in 1749. He was originally intended for the church, then for law, and finally ended by studying medicine for two years at Edinburgh. Shortly after this he set out to make a tour of Europe on foot. While in Italy he heard of his uncle's death and immediately returned to England, where he landed in 1756. He next taught in a school near London and afterwards became an apothecary's assistant. In 1762 he wrote *The Vicar of Wakefield*, which was not published until four years later. *The Traveller* came out in 1764 and was very well received. In 1774 he published his last book, *History of the Earth and Animated Nature*, shortly after which he contracted a fever and died at London on April 4th, 1774. *Letters from a Nobleman to his Son*, *The Deserted Village*, and the comedy *She Stoops to Conquer* are among his best known works. See *Goldsmith* by William Black in *English Men of Letters* series (Macmillan), *Life of Goldsmith* by Austin Dobson in *Great Writers* series (Scott), and *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton).

**Gould, Hannah Flagg**, was born at Lancaster, Massachusetts, on September 3rd, 1789. She published her first volume of poems in 1832. In 1800 she went to live at Newburyport, where she remained until her death on September 5th, 1865. Her best known work, *Hymns and Poems for Children*, was published in 1854.

**Griffis, William Elliott**, was born at Philadelphia, on September 17th, 1843. He served with the 44th Pennsylvania Regiment in the Civil War in the United States. In 1870 he went to Japan to organize schools there, and in 1871 became Superintendent of Education for the province of Echizen. From 1872-4 he was Professor of Physics at the Imperial University of Tokio, and in 1907 was decorated by the Emperor of Japan. In 1893 he became pastor of the First Congregational Church, Ithaca, New York.

**Grimm, Jacob Ludwig Karl** (1785-1863) and **Wilhelm Karl** (1786-1859). The Brothers were born at Hanau, Germany. In 1806 Jacob was appointed librarian to King Jérôme at Wilhelmshöhe and in 1816 sub-librarian at the Kassel library, his brother Wilhelm having been appointed secretary at the same institution two years earlier. In 1829 they went to Göttingen, Jacob obtaining a professorship and being made librarian, Wilhelm being appointed sub-librarian. In 1841 Frederick William IV summoned them to the University of Berlin, where they remained. The brothers Grimm devoted themselves to the scientific study of the German language and literature. They have co-

jointly written many noteworthy works, but they are perhaps best known for their fascinating book of *Fairy Tales*.

**Harte, Francis Bret**, was born at Albany, New York, on August 25th, 1839. At the age of seventeen, his father having died, he removed with his mother to California. There he became successively "teacher, miner, printer, express-messenger, secretary of the San Francisco mint, and editor." For a time he edited *The Californian*, and, on its establishment in 1868, *The Overland Monthly*. His famous book *The Luck of Roaring Camp* was published in this year. In 1871 he removed to New York, remaining there until his appointment as United States consul at Crefeld, Germany. In 1880 he was transferred to the consulate at Glasgow, Scotland. From his retirement in 1885 until his death he lived in London. He died at Camberley, England, on May 5th, 1902. He was a very voluminous writer, having published forty-four volumes between 1867 and 1898. See *Bret Harte* by H. W. Boynton in *Contemporary Men of Letters* series (Blackwood).

**Hawthorne, Nathaniel**, was born at Salem, Massachusetts, on July 4th, 1804. He graduated at Bowdoin College in 1825, Longfellow the poet being one of his classmates. While at college his health was delicate and he is said to have suffered from fits of gloom and deep dejection. He spent several years after leaving college in seclusion and study, sometimes writing tales for the papers and periodicals. His *Twice-told Tales* was published in 1837. In 1846 appeared *Mosses from an Old Manse*, a collection of sketches and tales written by him when living in an old manse at Concord. In 1850 he published his celebrated *Scarlet Letter* which placed him at once in the first rank among American writers of fiction. Subsequently he was appointed United States Consul at Liverpool, which office he held for four years. After this he spent some time in travelling on the continent of Europe before returning to the United States. He died at Plymouth, New Hampshire, on May 18th, 1864. His best known works include *House of the Seven Gables*, *Blithedale Romance*, *Marble Faun*, *Tanglewood Tales*, and *The Wonder-Book*. See *Hawthorne* by Henry James in *English Men of Letters* series (Macmillan), *Nathaniel Hawthorne* by George E. Woodberry in *American Men of Letters* series (Houghton) and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

**Hayes, Isaac Israel**, was born in Chester County, Pennsylvania, on March 5th, 1832. He graduated in medicine from the University of Pennsylvania in 1853 and at once joined as surgeon and naturalist the Kane expedition in search of Sir John Franklin. His experiences on this voyage are chronicled in *An Arctic Boat-Journey* published in 1860. In the same year he made a second expedition for the purpose of exploring the Polar Sea. A third expedition was undertaken in 1869. On his return from his second expedition he found the Civil War in progress. He was at once commissioned as surgeon of volunteers, and before the close of the war had reached the rank of lieutenant-colonel. In 1865 he settled in New York city, and subsequently served five years in the State Assembly. He died at New York on December 17th, 1881. His works besides that already mentioned are *The Open Polar Sea*, *Cast Away in the Cold*, and *The Land of Desolation*.

**Headley, Joel Tyler**, was born at Walton, New York, on December 30th, 1813. He was intended for the Ministry, but ill-health compelled him to give up his studies. After spending a year in foreign travel, he returned to the United States and took up literary work. In 1846 he was appointed associate editor of *The New York Tribune*. Subsequently he entered politics and became

Secretary of State for New York. He died at Newburg, New York, on January 16th, 1897. His numerous works, distinguished for their fierce partizanship, deal mainly with historical subjects. The most important are *Life of Washington*, *Life of Havelock*, *Napoleon and his Marshals*, and *Sacred Heroes and Martyrs*.

**Hemans, Felicia Dorothea**, was born at Liverpool, on September 25th, 1793. In 1800, owing to financial difficulties, her family were compelled to remove from Liverpool to Gwrych, in the North of Wales. Brought up amidst the mountains and within sight of the sea, her environment greatly assisted her passion for poetry. She wrote her first poem when only 8 years old. In 1808, at the age of 15, her first volume of poems was published. She married Captain Hemans in 1812. The marriage was not a happy one and in 1818 they separated. After this she resided in various parts of England and Ireland. She died at Dublin on May 16th, 1835. As well as many short poems she wrote *The Vespers of Palermo*, *The Siege of Valencia*, and *The Forest Sanctuary*. See *Twelve English Authoresses* by L. B. Walford (Longman).

**Henry, Alexander**, was born in New Jersey in August, 1739. Nothing is known of his early years, but it is evident from his writings that he received at least a good elementary education. In 1760 he joined Amherst's army "in a premature attempt to share in the fur-trade of Canada." His journeys and experiences in the West from 1760 to 1776 are described in his *Travels and Adventures in Canada and the Indian Territories*. Subsequent to 1776 he visited Europe several times, before finally settling down as a general merchant at Montreal. In 1812 he was appointed King's Auctioneer for the District of Montreal. He died at Montreal on April 24th, 1824. An excellent biographical sketch by the late James Bain is prefixed to the standard edition of his *Travels and Adventures*.

**Herrick, Robert**, was born at London in 1591. For twenty years he held the living of Dean Prior, in Devonshire, until his ejection by Cromwell, but he was restored in 1662. In 1648 he published a volume of poems entitled *Hesperides, or Poems Human and Divine*. He died in 1674.

**Higginson, Ella**, was born at Council Grove, Kansas, and educated at the Oregon City Seminary and at private schools. She married Russell Carden Higginson of New York. She is a writer of short stories, novels, travel and verse, and conducts the literary department of the *Seattle Sunday Times*.

**Hogg, James**, was born in Ettrick Forest, Selkirkshire, Scotland, in 1772. He worked as a shepherd until he was 30 years of age. His education was poor, but he was a great reader and at the age of 25 began to compose songs. In 1807 a collection of his poems was published under the title of *The Mountain Bard*. He purchased a farm from the proceeds of this book, but did not succeed with it. In 1810 he became Editor of *The Spy*, another unsuccessful venture, and after this devoted his time to literary work. In 1820 he married Margaret Phillips, and resided at Altrive, where he died on November 21st, 1835. His best works are *The Shepherd's Calendar*, *Montrose Tales*, and *Winter Evening Tales*.

**Holland, Josiah Gilbert**, was born at Belchertown, Massachusetts, on July 24th, 1819. His father was very poor, so that he had great difficulty in obtaining the little education he had. After trying many occupations in order to earn money, he finally began the study of medicine and received his degree in



1844. He practised his profession for a time, but this did not prove remunerative. After trying various literary ventures he was appointed Superintendent of Schools of Vicksburg, Mississippi. He made a brilliant success of this position, but in 1849 family reasons compelled him to return north. He settled at Springfield, Massachusetts, where he became associate editor of *The Republican*. Subsequently he was the editor of *Scribner's Monthly*, and president of the Board of Education of the city of New York. He died at New York on October 12th, 1881. His two most popular poems are *Bitter-Sweet* and *Kathrina*. In addition he published a number of novels, among which *Arthur Bonnicastle* and *Miss Gilbert's Career* are the best known.

**Holmes, Oliver Wendell**, was born at Cambridge, Massachusetts, on August 29th, 1809. He graduated at Harvard in 1829 and commenced the study of law, which he soon abandoned for medicine. In 1833 he visited Europe in order to continue his medical studies. On his return to the United States in 1835 he took the degree of doctor of medicine at Harvard. He was elected Professor of Anatomy and Physiology at Dartmouth College in 1838, which position he resigned after two years. In 1847 he filled the same position at Harvard University. He retired from active work in 1882, and lived at Boston until his death on October 7th, 1894. His principal works are the *Breakfast Table* series, *Over the Tea-Cups*, and *Elsie Venner*. See *Oliver Wendell Holmes* by S. M. Crothers in *American Men of Letters* series (Houghton) and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

**Houghton, Richard Monckton Milnes, Lord**, was born at London on June 19th, 1809. He was educated at Hundhill Hall school near Doncaster and then privately until 1827, when he entered Trinity College, Cambridge, where he graduated in 1831. He was a conspicuous member of the association known as the "Apostles" and was intimate with Tennyson, Hallam and Thackeray. He was member of Parliament for Pontefract from 1837-63 and was afterwards, for political reasons, raised to the peerage. Lord Houghton possessed great social qualities which gained him many friends and many acquaintances, who were delighted to meet him. He did much to secure the passing of the Copyright Act. In 1875 he visited Canada and the United States, where he met Longfellow and Emerson. He died at Vichy on August 11th, 1885. Among his principal publications are *Poems Legendary and Historical*, *Palm-Leaves*, and *The Life, Letters and Literary Remains of John Keats*.

**Howitt, Mary**, was born at Coleford, Gloucestershire, on March 12th, 1799. She was a daughter of Samuel Botham of Uttoxeter, England. In 1821 she married William Howitt and began a career of joint authorship with her husband. They are authors of numerous instructive books, among which are *Hope On: Hope Ever*, *Hymns and Fireside Verses*, *Sowing and Reaping*, etc. In 1823 they published jointly *The Forest Minstrel and other Poems*, *The Book of the Seasons*, etc. She died at Rome on January 30th, 1888.

**Hughes, Thomas**, was born near Faringdon, Berkshire, on October 20th, 1822. He was educated under Dr. Arnold at Rugby and at Oriel College, Oxford, where he graduated in 1845. After this he went to London to read for the bar, to which he was called in 1848. In 1854 he assisted in establishing at London a Working Man's College which became his chief interest in life. In 1870 he made the first of three visits to America, his subsequent visits being for the purpose of buying, in conjunction with friends, a large estate in Tennessee, on which a model community was to be established. The purchasers were misled, however, as to the productive value of the estate and underwent a

bitter disappointment. In 1882 after his return to England he was appointed a county-court judge and went to live at Chester. He died at Brighton on March 22nd, 1896. Among his best known works are *Tom Brown's School Days*, *Tom Brown at Oxford*, and *Alfred the Great*.

**Hugo, Victor Marie, Vicomte**, was born at Besançon, France, on February 6th, 1802. His father was a French general, whose military duties took him to various places, and owing to these continual moves young Hugo's education was left principally to chance reading. He attended school regularly from 1815-18 and it was from that time that he evinced an interest in writing. His first poem *On the Advantage of Study* published in 1817 gained him an honorable mention from the French Academy. In 1818 he received prizes for several odes. He married Adèle Foucher in 1822 and in the same year his first volume of *Odes and Ballads* was published, which placed him in the first rank of French poets of his day. It was he who was responsible for the famous revolution of the Romantic versus the Classic School in the drama of France, in which, under his leadership, Romanticism triumphed. In 1841 he was admitted into the French Academy, and in 1845 was given a peerage. After this his ideas became democratic, and he was exiled for his violent protest against Napoleon III for his seizure of the French throne in 1851. He lived in the Channel Islands until the downfall of Napoleon, when he returned to France. In 1870 he returned to Paris, where he remained during the siege. He became the political idol of the French people. He died at Paris on May 22nd, 1885. Among his principal works are *Notre Dame*, *The Toilers of the Sea*, *Ninety-Three*, and *Les Misérables*. See *Victor Hugo* by Frank T. Marzials in *Great Writers* series (Scott) and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

**Hurl, Estelle May**, was born at New Bedford, Massachusetts, on July 25th, 1863. In 1882 she graduated at Wellesley College. From 1884-91 she was teacher of ethics at Wellesley College. She married John C. Hurl in 1908. Among her works are books on famous painters.

**Ingelow, Jean**, was born at Boston, Lincolnshire, on March 17th, 1820. She spent the early part of her life in Lincolnshire, and the effect of the fen scenery is very apparent in all her verse. She was educated at home; afterwards lived at Ipswich, and about 1863 went to London, where she remained during the rest of her life. Her first volume, *A Rhyming Chronicle*, was published in 1850. Her next volume, *Poems*, introduced her to the reading public as it contained perhaps her best poem, *High Tide on the Coast of Lincolnshire*. In addition to her poems she wrote a number of novels, of which the best is *Off The Skelligs*. She died at Kensington on July 20th, 1897.

**Jackson, Helen Maria Fiske**, daughter of Professor Nathan W. Fiske of Amherst University, was born at Amherst, Massachusetts, on October 18th, 1831. After graduating from the female seminary at Ipswich, she married in 1852 Captain Edward B. Hunt. She took up literary work and soon became famous under the initials "H. H." After the death of her first husband she married in 1875 William S. Jackson, and was thenceforth known as Helen Hunt Jackson. After her second marriage much of her time was spent at Colorado Springs, where her husband was a banker. Her best known work, *Ramona*, was the result of her investigation into the treatment of the Indians by the United States government. She died at San Francisco on August 12th, 1885. Her published works include volumes of verse, sketches of travel, novels, and miscellaneous poems.



**Jacobs, Joseph**, was born at Sydney, New South Wales, on August 29th, 1854. He was educated at the Sydney Grammar School and St. John's College, Cambridge. In 1888 he visited Spain in order to study its history, and in 1896 made a lecture tour of the United States. He is the author of many delightful books of fairy tales and folk-lore, among which are *English Fairy Tales*, *Celtic Fairy Tales*, *Indian Fairy Tales*, and *Keynard the Fox*. See *Who's Who*, 1914 (Macmillan).

**Johnson, E. Pauline**, was born at Chiefswood, Six Nations Indian Reserve, Ontario. Her father, George Johnson, was head chief of the Mohawk Indians, while her mother was a native of Bristol, England. She was educated privately and at the Brantford Model School. Her first verses appeared in *Gems of Poetry*, published in New York. She was a frequent contributor to Canadian and American periodicals. Her best poems are those that deal with Indian life and Canadian scenery. In 1894 she visited England, and while there published a collection of poems entitled *The White Wampum*. She also appeared in many Canadian and American cities as a reciter of her own poems. She died at Vancouver on March 7th, 1913. Some of her best known poems are *The Death Cry*, *A Cry from an Indian Wife*, *In April, As Red Men Die*, and *Proud on the Earth*. See *Canadian Men and Women of the Times* by Henry G. Morgan (Briggs) and *Handbook of Canadian Literature* by Archibald MacMurchy (Briggs).

**Jonson, Ben**, was born at Westminster in 1572-3. He was educated at Westminster School, and at the age of sixteen entered the University of Cambridge, where he remained but a short time owing to his straitened circumstances. For some years he followed the trade of his stepfather, a mason. Becoming disgusted with this employment, he enlisted in the army in Flanders, and greatly distinguished himself by his bravery. Not long afterwards he returned and betook himself to study. He married in 1592 and five years later began to write for the stage. Later he was created Poet-Laureate with an annual pension of £100. He died in 1637 and was buried in Westminster Abbey. His best works are *Every Man in His Humor*, *The Silent Woman*, *The Alchemist*, *Catiline*, and *Sejanus*. See *Ben Jonson* by J. A. Symonds in *English Worthies* (Longmans).

**Kernighan, Robert Kirkland**, was born at Rushdale Farm, near Hamilton, Ontario, on April 25th, 1857. He received his education at the common school. When a young man he became local editor of the *Hamilton Spectator* and later editor of the *Winnipeg Sun*. He is the author of many songs and of patriotic and humorous verse. He writes under the nom-de-plume of *The Khan*, and *Old Twilight*. His verse includes *The Men of the Northern Zone*, *Canada First*, *The Frontier Way*, and *When Daddy Comes Home with His Wages*.

**Kingsley, Charles**, was born at Holme Vicarage, Devonshire, on June 12th, 1819. He was educated at Magdalene College, Cambridge, and graduated in 1842. His original intention was to study law, but he changed his mind and was ordained in 1842. In 1844 he became rector of Eversley, Hampshire, and in the same year married a Miss Grenfell. He was largely interested in the improvement of the conditions of the working-man, which is shown in his novel of *Alton Locke* published in 1850. In 1860 he was appointed professor of Modern History at Cambridge, from which position he retired in 1869 to become Canon of Chester and afterwards of Westminster. He became editor of *Good Words* in 1872 and was subsequently appointed chaplain to the Queen. He died at Eversley on January 23rd, 1875. His best known works are *The Heroes: or*



*Greek Fairy Tales, Two Years Ago, Yeast, Hypatia, Westward Ho, and The Water Babies.* See *Charles Kingsley* by C. W. Stubbs in *Victorian Era* series (Blackie) and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

**Kriloff, Ivan Andreevich**, was born at Moscow, Russia, on February 14th, 1768. His father, a distinguished officer, died leaving him nothing but a chest of old books. He was brought up by his mother, who devoted herself to advancing her son's interests. By her exertions he secured a position in the Civil Service at St. Petersburg, but resigned this on her death in 1788. For some years after this he was engaged in the production of a number of plays, which secured for him the acquaintance and interest of the leading dramatists. From 1797 to 1801 he lived at the country seats of Prince Sergius Galitzin, but for the next five years he seems to have fallen into dissipated habits. However, in 1809 his first collection of *Fables* appeared and this made him famous. From 1812 to 1841 he held various positions in the Imperial Public Library at St. Petersburg. He died in that city on November 21st, 1844. A magnificent statue of Kriloff stands in the Summer Gardens at St. Petersburg. His fables have been translated into English by W. R. S. Rolston.

**Krummacher, Friedrich Adolf**, was born at Tecklenburg in Westphalia in 1768. He was court preacher at Bernburg, professor of theology at Duisberg and Councillor of the Consistory. His *Parables* written in verse in 1805 are very popular both in Germany and in other countries. He has written a book of religious poems for children entitled *Die Kinderwelt*. He died in 1845. His other works are *Sufferings, Death and Resurrection of Our Lord Jesus Christ*, and *The Life of Saint John*.

**Kupfer, Grace Harriet**, was born and educated in New York. She specialized in English, receiving the degree of M.A. from New York University in 1900. She is principal of the Alenin Preparatory School in New York and supervisor of English courses in the High School Department of that school. She is the author of *Stories of Long Ago in a New Dress, Legends of Greece and Rome*, and *Lives and Stories Worth Remembering*.

**Lacoste, Marie**, was born about 1842 in Georgia. In 1863 she published a poem, anonymously, entitled *Somebody's Darling*, which gained wide popularity.

**La Fontaine, Jean de**, was born at Château-Thierry on July 8th, 1621. His poetical genius did not appear until he had passed the age of twenty-one. His father procured for him the office of Master of Waters and Forests, which he soon resigned. About this time he married Marie Héricart, but separated from her shortly afterwards. His literary achievements gained him the favor of the Duchesse de Bouillon, who took him to Paris. For about 20 years, Madame Sablière, a lady of Paris, looked after his interests and protected him from the effects of his improvidence. In 1664 his first tales began to appear, and in 1668 six books of fables were published. The last six of these works appeared ten years later. He died at Paris in 1695. He was the most popular French poet of his time.

**Lampman, Archibald**, was born at Morpeth, Ontario, on November 17th, 1861. He was educated at Trinity College School, Port Hope, and at Trinity University, Toronto. After graduating in 1882, he turned his attention to teaching. This occupation however proved uncongenial, and in 1883 he entered the Canadian Civil Service. It was not until 1887 that his work began to

appear in *Scribner's*, *Harper's* and the *Century*, though he had written verse when at college. He published a volume entitled *Among the Millet and other Poems* in 1888, and another in 1896 entitled *Lyrics on Earth*. In 1887 he married Maud Playter. He was elected Fellow of the Royal Society of Canada in 1895. He died at Ottawa on February 10th, 1899. See Introduction by Duncan Campbell Scott to *Poems of Archibald Lampman* (Morang).

**Lindsay, Maud**, was born at a small town in Alabama, where she opened the first free kindergarten in that State. Her father was Robert Burns Lindsay, Governor of Alabama in 1870-2. It was for the cotton mill children that all her stories were written, and for their benefit that she expressed in such simple language her *Commentaries on the Mother Play*. Author of *Mother Stories* and *More Mother Stories*.

**Longfellow, Henry Wadsworth**, was born at Portland, Maine, on February 27th, 1807. He graduated at Bowdoin College in 1825, and was subsequently appointed professor of modern languages at that institution. He spent three years in Europe in order to qualify himself more fully for his new position. He was appointed to the chair of modern languages at Harvard in 1835, and again went abroad for purposes of study. In the same year he visited Europe again, taking up the duties of his professorship on his return in 1838. In 1854 he resigned his professorship at Harvard. He again travelled in Europe in 1868-9, being well received everywhere, and the degree of D.C.L. was conferred on him by the Universities of Oxford and Cambridge. He died at Cambridge, Massachusetts, on March 24th, 1882. His best known works are *Evangeline*, *Miles Standish*, *Tales of a Wayside Inn*, *The Golden Legend*, and *Hiawatha*. See *Henry W. Longfellow* by T. W. Higginson in *American Men of Letters* series (Houghton), *Life of Longfellow* by Eric S. Robinson in *Great Writers* series (Scott), *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg), and *Henry W. Longfellow* by G. R. Carpenter in the *Beacon Biographies* (Small).

**Lover, Samuel**, was born at Dublin, Ireland, on February 24th, 1797. He was educated privately in his native city. From his earliest days he had a great love of music and at the age of seventeen gained a good reputation as a portrait-painter. He was for a time in the office of his father, a stockbroker, but as this occupation did not please him, commenced writing songs and novels. In 1827 he married a Miss Berrel. In 1846 he visited Canada and the United States, where he was well received. He died at St. Heliers, Jersey, on July 6th, 1868. Lover is described as "at once a musician, a painter, a novelist and a poet." Among his various works are *Legends and Stories of Ireland*, *Handy Andy*, *Rory O'Moore*, and *Metrical Tales and other Poems*.

**Lowell, James Russell**, was born at Cambridge, Massachusetts, on February 22nd, 1819. After graduating at Harvard in 1838 he took up law, and was admitted to the bar in 1841. He soon abandoned this profession for one of literature. In 1844 his first volume of poems was published. Later he became a champion on behalf of the abolition of slavery. In 1851 he visited Europe. He was appointed to the chair of modern languages and belles-lettres at Harvard in 1855. He edited the *Atlantic Monthly* from 1857-62. In 1877 Lowell was appointed Minister to Spain and from 1879-1885 Ambassador to Great Britain. He was chosen Lord Rector of St. Andrew's University in 1883, and received the degree of LL.D. from the Universities of Oxford, Cambridge and Edinburgh. In 1885 he returned to the United States and lived at Cambridge, Massachusetts, until his death on August 12th, 1891. His principal



poetical works are *The Cathedral*, *The Bigelow Papers*, *Sir Launfal*, and the *Commemoration Ode*. See *James Russell Lowell* by Ferris Greensley in *American Men of Letters* series (Houghton), *James Russell Lowell* by E. E. Hale, jr., in the *Beacon Biographies* (Small), and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

**Mabie, Hamilton Wright**, was born at Cold Spring, New York, on December 13th, 1846. One of the foremost of American writers on literature, he is a constant contributor on literary topics to numerous magazines and periodicals. He is an associate editor of *The Outlook*. *By My Study-Fire* and *Norse-Tales Retold from The Eddas* are two of his best known works.

**Mackay, Charles**, was born at Perth, Scotland, on March 27th, 1814. He was sent to a school at Brussels, Belgium, in 1828. Subsequently in 1834 he entered upon journalistic work, and, on his return to Scotland ten years later, edited *The Glasgow Argus*. He became editor of *The Illustrated London News*, a weekly publication, in 1852. In 1857 he lectured in Canada and the United States. He resided in New York during the Civil War, acting as war correspondent of *The Times*, London. He died at London on December 24th, 1889. *Voices from the Crowd*, *Voices from the Mountains*, *Under Green Leaves*, and *A Man's Heart* are among his works.

**McGee, Thomas D'Arcy**, was born at Carlingford, Ireland, on April 13th, 1825. In 1842 he emigrated to America. He became a clerk in the office of the *Boston Pilot* and subsequently editor of the paper. From 1848-57 he edited Irish-American papers in New York. In 1857 he removed to Montreal, where he became a journalist, a Member of Parliament, and an advocate of the federation of the British Provinces in America. After Confederation he became a member of the Dominion Parliament. On April 7th, 1868, he was murdered at Ottawa. His chief works are *Canadian Ballads*, *History of Ireland*, and *A Catholic History of North America*.

**Miller, Cincinnatus Heine** (Joaquin Miller), was born in Wabash District, Indiana, on November 10th, 1841. He resided in Oregon in 1850. After this he engaged in mining in California, returning to Oregon in 1860. He then studied law and in 1863 edited the *Oregon Eugene Democratic Register*. From 1863-6 he practised law at Cañon City, Oregon, and from 1866-70 was county-judge of Grant County, Oregon. After this he went to London, and there published his first book of poems. He spent several years in newspaper life at Washington. He died in the one-roomed log cabin built by himself in the Piedmont Hills, California, on February 17th, 1913.

**Montgomery, James**, was born at Irvine, Scotland, on November 4th, 1771. His father was a Moravian missionary. He was educated at various Moravian settlements in Ireland and England, and in 1792 took up newspaper work at Sheffield. Two years later he purchased the newspaper with which he was engaged and continued its publication as *The Sheffield Iris*. In 1795 he was fined and imprisoned for the publication of a seditious ballad, and in the next year was again prosecuted for his criticisms of the Sheffield magistrates. The result of the trial was a fine of thirty pounds and six months' imprisonment. He continued his connection with his paper until 1825, when he retired. A literary pension was granted to him by the government. He died on April 30th, 1854. His principal works are *The Wanderer of Switzerland*, *The West Indies*, *The World Before the Flood*, *Greenland*, *Thoughts on Wheels*, and



*Original Hymns.* It is by his sacred songs and hymns that he is best remembered. See *The Sacred Poets of the Nineteenth Century*, edited by Alfred H. Miles (Hutchison).

**Moodie, Susannah**, was born at Reydon Hall, Suffolk, on December 6th, 1803. She was the youngest daughter of Thomas Strickland, and, like her famous sisters, had pronounced literary tastes. She began writing in her sixteenth year. She married later, and with her husband took up farming in Canada, which they continued for some years. They removed to Belleville in 1839, and from there to Toronto, where she remained until her death on April 8th, 1885. *Roughing It in the Bush*, *Life in the Clearing*, and *Enthusiasm and Other Poems* are among her best-known books.

**Moore, Clement Clarke**, was born at New York on July 15th, 1779. He graduated from Columbia University in 1798 and afterwards prepared himself for the ministry. He did not take orders, but gave his time to the study of classical and oriental languages. In 1818 he gave a large endowment to the New York General Theological Seminary, and three years later became professor of biblical learning in that institution. Later he was appointed professor of oriental and Greek literature. In 1850 he retired from active work. He died at Newport, Rhode Island, on July 10th, 1863. He is principally remembered by his *Hebrew and Greek Lexicon*, the first of its kind published in America.

**Moore, Thomas**, was born at Dublin, Ireland, on May 28th, 1779. In 1794 he entered Trinity College. He afterwards studied law at the Middle Temple, London (1799), and became very popular in society. In 1803 he received an appointment in the Civil Service in Bermuda, which he gave up in 1804. On his way back to England he paid a short visit to Canada and the United States. In 1811 he married Bessie Dyke, an actress, but, as she was not well received by his friends, removed to Kegworth in Leicestershire, where he made his home. He died near Devizes, Wiltshire, on February 25th, 1852. Moore was a brilliant conversationalist, had exceptional social talents, and was one of the most popular poets of his time. His best known works are *Irish Melodies*, *Lallah Rookh*, *Life of Byron*, and *History of Ireland*. See *Thomas Moore* by Stephen Gwynn in *English Men of Letters* series (Houghton), *Literary Celebrities* (Chambers), and *Notes on Men, Women and Books* by Lady Wilde (Ward).

**Morris, George P.**, was born at Philadelphia on October 10th, 1802. At an early age he removed to New York, where when fifteen years old he was a regular contributor to the leading newspapers. In 1823 he established the *New York Mirror* and on its discontinuance in 1843 founded the *New Mirror*. He was engaged in numerous other journalistic enterprises, including the *Home Journal*, which he edited until a short time before his death. He took an active interest in military matters, being a brigadier-general of the New York state militia. He died at New York on July 6th, 1864. A complete collection of his poems appeared in 1860. It is as a writer of songs that he is best remembered.

**Muir, Alexander**, was born in Lanarkshire, Scotland, in 1834. His family came to Canada when he was an infant. His father opened a school at Searboro, Ontario, and he received his education there, and later at Queen's University, Kingston. He graduated in 1851, and for nine years after that taught in a school at Searboro, and later at Beaverton, Newmarket, and other places. In 1880 he removed to Toronto, where he became principal of the Gladstone Avenue public school. He died at Toronto on June 10th, 1910. He is chiefly

famous as the author and composer of *The Maple Leaf Forever*, Canada's national song. He has also written several other national songs, among which are *Canada, Land of the Maple Tree*, *The Old Union Jack*, and *Canada*.

**Newbolt, Henry John**, was born at Bilston on June 6th, 1862. He was educated at Clifton College, where he edited the *School Magazine*, and at Corpus Christi College, Oxford. On leaving Oxford he studied law, was called to the bar in 1887, and practised until 1899. In 1892 he published his first book, entitled *Taken from the Enemy*. His literary reputation was made by the publication of his ballads, *Admirals All*. He was editor of the *Monthly Review* from 1900-1904. In 1915 he was knighted. Among his works are *The Island Race*, *Songs of the Sea*, and *The Old Country*.

**Newman, John Henry**, was born at London on February 21st, 1801. He was educated at a private school and at Trinity College, Oxford. He was elected a fellow of Oriel in 1822. On June 23rd, 1824, he was ordained and became curate of St. Clement's Church, Oxford. He was appointed vicar of the University Church in 1828. In 1846 he left Oxford, not to return for 32 years, and in the same year went to Rome and became a Roman Catholic priest. In 1850 he founded the London Oratory. He was created Cardinal in 1879. He died at Edgbaston on August 11th, 1890. His best known works are *Theory of Religious Belief*, *A History of Arianism*, and *A History of My Religious Opinions*. See *Cardinal Newman*, by A. R. Waller, in the *Westminster Biographies* (Small), and *Cardinal Newman*, by R. H. Hutton (Houghton).

**Norton, Caroline Elizabeth Sarah**, was born at London in 1808. She was a granddaughter of Sheridan. She received a very good education, and at the age of seventeen wrote a volume of poetry entitled *The Sorrows of Rosalie*, which gained considerable success. In 1827, two years before she entered upon her literary career, she married the Hon. George Chapple Norton. Her married life was not happy, and a divorce took place between the parties in 1836. She died at London on June 15th, 1877. Some of her works are *The Undying One*, *A Voice from the Factories*, *The Dream and Other Poems*, *Tales and Sketches in Prose and Verse*, and *Lives of the Sheridans*.

**Palk, Helen**, was educated in the Public and High Schools of Winnipeg, and subsequently in the Provincial Normal School there. At present she is one of the teachers in the Model School, Winnipeg.

**Parkman, Francis**, was born at Boston, Massachusetts, on September 16th, 1823. He graduated at Harvard in 1844, and at the Dane Law School. After passing a year in Europe, he made a trip to the Rocky Mountains. He contracted a painful disease, owing to the hardships suffered during his wanderings in the West, and this interfered with his work. He paid frequent visits to Europe in connection with his writings. He died at Boston on November 8th, 1893. His chief works are *The Oregon Trail*, *The Pioneers of France in the New World*, *Montcalm and Wolfe*, *The Conspiracy of Pontiac*, and *The Jesuits of North America*. See *Francis Parkman*, by H. D. Sedgewick, in *American Men of Letters* series (Houghton), and *American Writers of To-day*, by Henry C. Vedder (Silver).

**Payne, John Howard**, was born in New York City on June 9th, 1792. When sixteen years of age he made his first appearance at the Park Theatre, and made a brilliant success in the character of *Young Norval*. In 1813 he visited London, where he founded a theatrical journal known as *The Opera-*



*Glass*. In 1841 he was appointed United States Consul to Tunis. He died at Tunis on April 10th, 1852, and his body was removed to Washington and interred there. He was the author of several dramas, but he is chiefly known by his immortal song, *Home, Sweet Home*.

**Peacock, Thomas Love**, was born at Weymouth, England, on October 18th, 1785. His father died when Thomas was in his third year. At the age of sixteen he removed with his mother to London, where he engaged in some mercantile occupation, which he did not long follow. He employed his time in study and made himself an excellent classical scholar. In 1804 and in 1806 he published two small volumes of poetry, *The Monks of St. Mark*, and *Palmyra*. He contracted a fast friendship with Shelley. In 1819 he was appointed to a position in the Examiners' office at the India House. He died at Halliford, near Shepperton-on-Thames on January 23rd, 1866. Among his works are *The Genius of the Thames*, *Headlong Hall*, and *Crotchet Castle*.

**Procter, Adelaide Anne**, was born at London on October 30th, 1825. She was the eldest daughter of Bryan Waller Procter. Early in life she displayed a fondness for poetry, and grew up amid surroundings calculated to develop her literary taste. In 1843, at the age of eighteen, she commenced her literary career by contributing poems to the *Book of Beauty*. In 1853 she became a contributor to *Household Words* and *All the Year Round*. She published *Legends and Lyrics* in 1858, and a second volume of the same work in 1861. A few of our well-known hymns have also been written by her. She died of consumption on February 2nd, 1864.

**Procter, Bryan Waller**, was born at Leeds, England, on November 21st, 1787. He wrote under the name of *Barry Cornwall*. As a boy he developed a passion for reading. He was educated at a school at Finchley and at Harrow, where he was a schoolfellow of Byron. Subsequently he studied law and was called to the bar in 1831. He married a Miss Skepper in 1824, and had three daughters and three sons. His eldest daughter was the poetess, Adelaide Anne Procter. He first acquired distinction by a volume entitled *Dramatic Scenes and Other Poems*, and his tragedy, *Mirandola*, was a complete success. He died at London on October 5th, 1874. Among his other works are *The Flood of Thessaly*, *English Songs and Other Small Poems*, *Essays and Tales in Prose*, and *Charles Lamb: A Memoir*. His songs have obtained much popularity.

**Reade, Charles**, was born in Oxfordshire, England, on June 8th, 1814. He graduated at Magdalene College, Oxford, in 1835. He originally contemplated a legal career, and was called to the bar in 1843, but, as he was not deeply interested in the law, he sought more congenial occupation in the study of music and literature. His maiden work, a three-act comedy entitled *The Ladies' Battle*, was produced in 1851. In the next year his first novel, *Peg Woffington*, was published. He died at London on April 11th, 1884. His best works are *It Is Never Too Late To Mend*, *Hard Cash*, and *The Cloister and the Hearth*.

**Reid, Thomas Mayne**, was born at Ballyroney, County Down, Ireland, on April 4th, 1818. He was educated with a view to the ministry of the Presbyterian Church, but finding this calling uncongenial to his tastes, emigrated to America in 1840. He settled down to journalism in 1843 at Philadelphia, after a varied career as storekeeper, schoolmaster, and actor. Subsequently he became a reporter for the *New York Herald*. He next obtained a commission in the 1st New York volunteers and took part in the Mexican war. In 1848 he returned to England and wrote his first novel, *The Rifle Rangers*, published in



1850. He died near Ross, Hertfordshire, on October 22nd, 1883. Among his best known works are *The Castaways*, *The Boy Hunters*, *The Young Yagers*, *The Forest Exiles*, and *The White Chief*.

**Richards, Laura Elizabeth**, daughter of Julia Ward Howe, was born at Boston, Massachusetts, on February 27th, 1850. In 1871 she married Henry Richards of Gardiner, Maine. Her works are numerous and varied, among them are *The Golden Windows*, *Sketches and Scraps*, *Five Mice*, etc.

**Riley, James Whitcomb**, was born at Greenfield, Indiana, on October 8th, 1848. In 1873 he began contributing poems and dialect tales to the newspapers and these soon became very popular. His vocations were varied. He was in turn a sign-painter, a strolling-player, and an editorial writer on the Indianapolis *Journal*. He died on July 24th, 1916.

**Ross, Alexander**, was born in Nairnshire, Scotland, on May 9th, 1783. In 1805 he emigrated to Canada and taught for some years in Glengarry, Upper Canada. In 1810 he joined the first expedition which was sent out by the Pacific Fur Company for procuring furs, and landed in Oregon in 1811. In 1825 he emigrated to the Red River Settlement, where he became sheriff of Assiniboia. In his later years he published in England graphic accounts of the countries he had visited and gave much valuable information about the native races. He died at Fort Garry on October 23rd, 1856. Among his publications are *Adventures of the First Settlers on the Oregon or Columbia River*, *Fur Hunters of the Far West*, *The Oregon and Rocky Mountains*, and *The Red River Settlement*.

**Ruskin, John**, was born at London on February 8th, 1819. In his childhood he derived great pleasure from excursions into the country. To gaze upon hills and mountain scenery always afforded him much delight. He was educated at various private schools and at Christ Church, Oxford, where, in 1839, he gained the Newdigate prize for poetry. He graduated in 1842. His father, a wine merchant, left him an ample fortune. In 1843 his first volume of *Modern Painters* was published, and from this time he became known as a great art critic and later as a social reformer. He spent considerable time in the study of architecture, art, and drawing. He also spent a great deal of his time and money in endeavors to benefit the working classes. He was elected Slade Professor of Art at Oxford in 1869. His latter years were spent at Brantwood, where he died on January 20th, 1900. His principal works are *Modern Painters*, *Stones of Venice*, *The Seven Lamps of Architecture*, *The Crown of Wild Olive*, and *Sesame and Lilies*. See *John Ruskin, His Life and Work*, by Marshall Mather (Warne), *Ruskin* by Frederic Harrison in *English Men of Letters* series (Macmillan), *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton), and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

**Russell, Sir William Howard**, was born at Dublin, Ireland, on March 28th, 1820. He was educated at Trinity College, Dublin. In 1842 he went to England and finally joined the staff of the London *Times*. He accompanied the British army to the Crimea in 1854 as war correspondent to the *Times*, and wrote letters on the Crimean war, which attracted much attention, and which were collected in two volumes in 1856. He was the *Times* correspondent in the American civil war in 1861 and in several later wars. During the Prince of Wales's tour in India in 1875-76 he acted as his secretary. In 1860 Russell es-

tablished *The Army and Navy Gazette*. He was knighted in 1895, and created Commander of the Royal Victorian Order in 1902. He died at Kensington on February 10th, 1907. His books include *The Adventures of Dr. Brady*, *A Visit to Chile*, and *The Great War with Russia*.

**Sangster, Charles**, was born at Kingston on July 16th, 1822. He was forced to leave school at the age of fifteen in order to help support his mother, and obtained employment in the laboratory at Fort Henry. For the next ten years he held a junior position in the Ordnance office, Kingston. In 1849 seeing no hope of promotion, he resigned and went to Amherstburg as editor of the *Courier*. He returned to Kingston in the next year and engaged in newspaper work in that city. In 1867 he was appointed to a position in the civil service at Ottawa. He died at Ottawa in 1893. His principal works are *The St. Lawrence and the Saguenay and Other Poems*, and *Hesperus and Other Poems and Lyrics*.

**Sangster, Margaret Elizabeth**, was born at New Rochelle, New York, on February 22nd, 1838. She was privately educated, chiefly in New York. In 1858 she married George Sangster. She began her literary career by contributing articles and stories to leading periodicals. From 1871-3 she became associate editor of *Hearth and Home*, from 1873-9 of the *Christian at Work*, and since 1879 of the *Christian Intelligencer*. She was postmistress of *Harper's Young People* from 1882-9, and editor of *Harper's Bazaar* from 1889-99. From 1894-1912 she contributed to *The Christian Herald* and *The Ladies' Home Journal*. She died on June 4th, 1912. She is author of *Poems of the Household*, *Easter Bells*, *Happy School Days*, and many other books.

**Saunders, Margaret Marshall**, was born at Milton, Nova Scotia, in 1861. The daughter of the Rev. Edward Manning Saunders, a well-known Baptist divine and an able writer on historical as well as religious subjects, she not unnaturally inherited her father's gifts. She was educated at Edinburgh, Scotland, and at Orleans, France, and is an honorary M.A. of Acadia University, Nova Scotia (1911). Later she travelled extensively in Europe and the United States. She is a member of various institutions, among the number the Royal Society for the Protection of Birds. Besides contributing short stories to various magazines she has written *My Spanish Sailor*, *Beautiful Joe*, *The House of Armour*, *For His Country*, *Alpatok, the Story of an Eskimo Dog*, and many other books, some of which have been translated into several languages. She won a prize of \$300 offered by the American Humane Society for a competitive essay in 1906.

**Saxe, John Godfrey**, was born at Highgate, Vermont, on June 2nd, 1816. In 1835 he entered Wesleyan University, but did not graduate, finishing his course at Middlebury in 1839. In 1843 he was admitted to the bar. He practised law for some time and for two years was a county superintendent of schools. In 1850 he purchased the *Burlington Sentinel*, which he edited for six years. He entered politics, was attorney-general of Vermont, and an unsuccessful candidate for governor. In 1872, after a short time spent in New York, he removed to Albany to assume the editorship of the *Evening Journal*. In addition to his editorial work he was a frequent contributor to the leading American magazines. He died at Albany on March 31st, 1887. His poems include *Humorous and Satirical Poems*, *Fables and Legends of Many Countries*, *The Masquerade and Other Poems*, and *Leisure Day Rhymes*. The poems rank very high, and have been very popular.

**Schwartz, Julia Augusta**, was born at Albany, New York, on February 3rd, 1873. She graduated from Vassar College in 1896. Her present address is Omaha, Nebraska. She has written some delightful books for children.

**Scott, Duncan Campbell**, was born at Ottawa on August 2nd, 1862. He was educated in the Ottawa Public Schools and at Stanstead Wesleyan Academy. In 1880 he entered the Department of Indian Affairs at Ottawa, where he now holds the office of Deputy Superintendent-General of Indian Affairs. In 1911 he was elected Honorary Secretary of the Royal Society of Canada. His principal poetical works are *The Magic House and Other Poems*, and *New World Lyrics and Ballads*. He has also written a volume of short stories, *In the Village of Viger*, and a biographical work, *John Graves Simcoe*, in *The Makers of Canada* series. See *Canadian Men and Women of the Times* by Henry James Morgan (Briggs), and *Handbook of Canadian Literature* by Archibald MacMurchy (Briggs).

**Scott, Frederick George**, was born at Montreal on April 7th, 1861. He was educated at the Montreal High School and at Bishop's College, Lennoxville. He was ordained priest in 1886, and, after a short time spent in England, became rector at Drummondville, Quebec, and subsequently rector of St. Matthew's Church, Quebec. In 1906 he was appointed chaplain of the 8th Royal Rifles, Quebec. His principal poetical works are *The Soul's Quest and Other Poems*, *The Unnamed Lake and Other Poems*, and *Poems Old and New*. A volume entitled *Collected Poems* was published in 1910. In 1914 he joined the Canadian Expeditionary Force as chaplain. See *Canadian Men and Women of the Times* by Henry James Morgan (Briggs).

**Scott, Sir Walter**, was born at Edinburgh on August 15th, 1771. When he was about eighteen months old he was attacked by a fever which left him permanently lame. He was educated at the Edinburgh High School and University. In 1786 he studied law in his father's office, and was called to the bar in 1792. He married Charlotte Margaret Charpentier in 1797. Previous to this a few of his poems had been published. In 1802 two volumes of the *Minstrelsy of the Scottish Border* were published, and in 1805 *The Lay of the Last Minstrel* appeared, at once giving its author a place among the most distinguished poets of the age. This was followed in 1808 by *Marmion*, and in 1810 by *The Lady of the Lake*, the last of Scott's three great poems. In 1811, encouraged by the extraordinary success of *The Lady of the Lake*, Scott purchased a freehold estate in the country of Roxburgh, known as *Abbotsford*. In August, 1813, he was offered the position of Poet Laureate, which he respectfully declined. The first of the *Waverley Novels*, the name given to the entire series of his wonderful fictions, was published in 1814. In 1820 a baronetcy was conferred on him. In 1826 Constable & Co., of which firm he was a partner, failed, and Scott undertook to pay all liabilities himself. This undertaking was crowned with success, though it cost him his life. In 1830 he had a stroke of paralysis, and in 1831 went to Naples for the benefit of his health. He returned to Abbotsford in the next year and died there on September 21st, 1832. His best known novels are *Ivanhoe*, *Kenilworth*, *The Talisman*, *The Abbot*, *The Heart of Midlothian*, and *The Antiquary*. See Scott by R. H. Hutton in *English Men of Letters* series (Macmillan), *Life of Scott* by Professor Yonge in *Great Writers* series (Scott), *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton), and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

**Sewell, Anna**, was born at Yarmouth, England, on March 30th, 1820. She was a daughter of the popular authoress, Mary Sewell. Anna was an invalid



all her life owing to an accident in early childhood. In 1877 she published a delightful autobiography of a horse, entitled *Black Beauty*, which had a remarkable success, being translated into French, Italian, and German. She died in April, 1878.

**Seymour, Mary Harrison**, was born at Oxford, Connecticut, on September 7th, 1835. She was educated at Brooklyn and Baltimore. In 1861 she married Storrs O. Seymour. As well as being an extensive contributor to children's papers and periodicals, she has written *Sunshine and Starlight*, *Mollie's Christmas Stocking*, and *Through the Darkness*.

**Shakespeare, William**, was born at Stratford-on-Avon in 1564. He was educated at the Stratford Grammar School. Very little is known of his early life; however, it is certain that he married Anne Hathaway in his nineteenth year, and that three years later he went to London and became an actor. His first play appeared in 1594, and in the same year his *Lucrece* was given to the world. From this time his principal attention was given to writing dramas, and he became firmly established as a dramatist. He passed the last years of his life in his native town, where he died on April 23rd, 1616. Shakespeare is the greatest dramatic genius that ever lived. The most famous of his dramas are *Hamlet*, *King Lear*, *Macbeth*, *Othello*, *The Winter's Tale*, *The Merchant of Venice*, and *The Tempest*. See *William Shakespeare* by Sidney Lee (Macmillan), *Shakespeare* by Sir Walter Raleigh in *English Men of Letters* series (Macmillan), and *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton).

**Sherman, Frank Dempster**, was born at Peekskill, New York, on May 6th, 1860. He married Juliet Mersereau Durand in 1887. He became professor of graphics at Columbia in 1904, and was a member of the National Institute of Arts and Letters. He died on September 19th, 1916. He was the author of *Madrigals and Catches* and *Little-Folk Lyrics*.

**Sigourney, Lydia Huntley**, daughter of Ezekiel Huntley, was born at Norwich, Connecticut, on September 1st, 1791. It is said that she could read at the age of three, and that she had composed simple verses before she was seven. She received an excellent education, and for five years was the mistress of a select private school at Hartford. In 1815 she published her first volume, *Moral Pieces in Prose and Verse*. In 1819 she married Charles Sigourney, a Hartford merchant. With the exception of a short trip to Europe she lived in Hartford during the remainder of her life. She died there on June 10th, 1865. "In her posthumous *Letters of Life* she enumerates forty-six distinct works wholly or partially from her pen, besides more than 2,000 articles in prose and verse that she had contributed to nearly 300 periodicals." Her *Poems for Children* was published in 1823.

**Sill, Edward Rowland**, was born at Windsor, Connecticut, on April 29th, 1841. He graduated from Yale in 1861, but soon afterwards removed to the Pacific Coast. He returned in 1866, and, after studying at Harvard divinity school, devoted himself to literary work in New York. He taught for some years at various places, afterwards becoming principal of the High School at Oakland, California. In 1874 he was appointed professor of English at the University of California, where he remained for eight years. In 1882 he resigned to take up again his literary work. He died at Cleveland, Ohio, after he had undergone a surgical operation, on February 27th, 1887. "Sill was a man of rare temperament and insight, and those who knew him have never

ceased to regret his loss." Since his death his various poems have been collected into a single volume, preceded by a memoir (Houghton).

**Southey, Caroline Anne Bowles**, daughter of Captain Charles Bowles, was born at Lymington, Hampshire, on October 7th, 1786. Her first poem, entitled *Ellen Fitzarthur: a Metrical Tale*, was published in 1820. In 1829 *Chapters on Churchyards*, a series of tales which originally appeared in *Blackwood's Magazine*, was published, and this established her chief literary reputation. She married Robert Southey in 1839. She died at Buckland on July 20th, 1854. Besides other works, she wrote *The Widow's Tale and Other Poems*, and *Solitary Hours*.

**Southey, Robert**, was born at Bristol, England, on August 12th, 1774. He was early left an orphan, and his childhood was spent at the house of an aunt. He began to write verse before he was ten years old. He was educated at Westminster School (1788) and Balliol College, Oxford (1792). His first volume of poems was published in 1794, and in the next year he married Edith Fricker, a sister-in-law of Coleridge. Immediately after his marriage he sailed for Portugal, where he remained six months. After several changes of occupation he eventually went to live at Keswick, where he engaged in literary work. In 1813 he was made Poet Laureate. He died at Keswick on March 21st, 1843. Among his many works are *Joan of Arc*, *Thalaba*, *The Curse of Kehama* (poetry), *Life of Nelson*, and *Life of John Wesley* (prose). See *Southey*, by Edward Dowden in *English Men of Letters* series (Macmillan).

**Stafford, Ezra Hurlburt**, was born near Sarnia, Ontario, on June 30th, 1865. He was educated at the Montreal High School and at McGill and Toronto Universities. He married Helen Withrow in 1886. Since 1889 he has practised successfully as a physician. He was assistant secretary to the Ontario Medical Association from 1897-1900; professor of mental diseases of the Ontario Medical College for Women from 1898-1900, and first assistant resident physician at the Hospital for the Insane, Toronto, from 1894-1900. Since 1907 he has been associate editor of the *Canadian Journal, Medical and Surgical*, and a frequent contributor to the Canadian and American magazines. Among his works are *History of Medicine*, *Saints' Day Ballads and Sundry Other Measures*, and *The Ice Flag, A Story of Adventure*.

**Stedman, Edmund Clarence**, was born at Hartford, Connecticut, on October 8th, 1833. At the age of fifteen he entered Yale, but was suspended for irregularities at the end of his second year. In 1871, however, he was restored to his class and given the degree of Master of Arts. After leaving Yale he became a journalist in New York and during the Civil War served as war correspondent for *The World*. From 1864 to 1900 he was a leading banker of New York. This occupation afforded him the necessary time for his literary pursuits. He died at New York on January 18th, 1908. "For fifty years he enjoyed the highest literary reputation in America." In addition to his numerous poems he published various volumes of literary criticism, including *Victorian Poets* and *Poets of America*. He also edited a number of collections of verse, the most important of which are *A Victorian Anthology*, and *An American Anthology*. See *American Writers of To-day* by Henry C. Vedder (Silver).

**Stevenson, Robert Louis**, was born at Edinburgh, Scotland, on November 13th, 1850. He early displayed a keen imagination and was eager in every kind of play, and, though ill health interfered greatly with his lessons and play, was a favorite with both masters and companions. He was brought up



and trained to be an engineer, but abandoned this profession in favor of law. This he also gave up and finally adopted literature as a pursuit. His first book, *The Inland Voyage*, was published in 1878. In 1879 he went to the United States, where his health broke down. He married a Mrs. Osbourne there in 1880, who nursed him through the worst of his illness. Later in the same year Stevenson and his wife returned to England. In 1890 he took up his residence at Vailima, in Samoa, where he lived until his death. He died at Apia on December 3rd, 1894, having been terribly handicapped throughout his life by ill health. "though the child in him never died and the zest with which he threw himself into the pursuits of children and young boys was on his own account as much as on theirs." Among his works are *Picturesque Notes*, *Virginibus Puerisque*, *Familiar Studies on Men and Books*, *The New Arabian Nights*, *Treasure Island*, *Dr. Jekyll and Mr. Hyde*, and *The Merry Men*.

**Stockton, Francis Richard**, was born at Philadelphia, on April 5th, 1834. He received a high school education, and became an engraver, but soon gave this up for journalism. After serving on various newspapers and contributing to a number of magazines he became in 1873 assistant editor of *St. Nicholas*. He held this position until 1880 when he resigned to devote himself to his own private literary work. He died at Washington on April 20th, 1902. Among his best known works, in addition to his stories written particularly for children, are *The Casting Away of Mrs. Lecks and Mrs. Ayleshine* and its sequel *The Dusantes*, *The Hundredth Man*, *Rudder Grange*, and *The Late Mrs. Null*. His story, *The Lady or the Tiger*, is one of the most popular in the whole range of literature. See *American Writers of To-day* by Henry C. Vedder (Silver).

**Swift, Jonathan**, was born at Dublin on November 30th, 1667. He inherited nothing from his father, who died before his birth. His uncle, Godwin Swift, sent him to Trinity College, Dublin, in 1682, where he graduated in 1685. After this he became private secretary to Sir William Temple, a distant relative, and lived with his patron at Moor Park. In 1692 he took holy orders, and, returning to Ireland in 1694, became prebendary of Kilroot. With Sir William's promise of patronage, he returned to Moor Park in 1695. In 1699 Swift was appointed rector of Agher and Vicar of Laracor in Ireland. He edited a weekly Tory paper called *The Examiner* from 1710-11, in which he made personal attacks on Godolphin, Marlborough and others. In 1712 he wrote a tract on *The Conduct of the Allies*, in which he advocated the cessation of hostilities against Louis XIV with great success, and efficiently promoted the peace of Utrecht (1713). He was appointed Dean of Saint Patrick's, Dublin, in 1713, as a reward for this service. In 1716 he married Esther Johnson. He died at Dublin on October 19th, 1745. *Gulliver's Travels* is one of his best known works. See *Swift* by Sir Leslie Stephen in *English Men of Letters* series (Macmillan), and *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton).

**Taylor, Bayard**, was born at Kennett Square, Pennsylvania, on January 11th, 1825. He was apprenticed to a printer in 1842, and his first book, *Nimena and Other Poems*, was published in 1844. After making a pedestrian tour in Europe, he published *Views Afoot, or Europe Seen with Knapsack and Staff*. In 1849 he joined the editorial staff of the *New York Tribune*, to which he contributed a series of letters describing his travels in Europe. Subsequently he spent three years in visiting various parts of Europe, Africa, Syria, China and Japan, and from 1853-9 published a number of books describing his travels. He was in charge of the United States Legation at St. Petersburg from 1862-3, and in



1877 was appointed United States Minister to Germany. He died at Berlin on December 19th, 1878. Among his other works are *Poems of the Orient*, *The Masque of the Gods*, *Home Pastorals*, *Hannah Thurston*, and *Book of Romances, Lyrics and Songs*. See *Bayard Taylor* by Albert H. Smyth in *American Men of Letters* series (Houghton).

**Tennyson, Alfred, Lord**, was born at Somersby, Lincolnshire, England, on August 6th, 1809. He was educated at home, at Louth Grammar School and at Trinity College, Cambridge, which university he entered in 1829. Two years previously, together with his brothers, Charles and Frederick, he published a small volume entitled *Poems by Two Brothers*. At Cambridge he contracted a fast friendship with Arthur Henry Hallam. He was still an undergraduate when his *Poems, Chiefly Lyrical*, was published. In 1831 he left Cambridge, owing to the death of his father, without taking a degree. His second volume of poems, which was published in 1832, contained *The Lady of Shalott*, *The May Queen*, etc. His friend Hallam died in 1833, and in remembrance of him *In Memoriam* appeared in 1850. The same year he married Emily Selwood, and was made Poet Laureate. In 1853 he rented a house called Farringford at Freshwater, Isle of Wight. This residence he afterwards purchased. *Maud* was published in 1855, and *Idylls of The King* in 1859. In 1868 he laid the foundation stone of a new residence, named Aldworth, near Haslemere, which he made his second home. In 1884 he was raised to the peerage. He died at Aldworth on October 6th, 1892, and was buried in Westminster Abbey. Among his other works are *Enoch Arden*, *Locksley Hall*, *Queen Mary*, *Harold*, *Becket*, and *The Foresters*. See *Tennyson, A Memoir*, by Hallam Tennyson (Macmillan), *Tennyson* by Sir Alfred Lyall in *English Men of Letters* series (Macmillan), *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton), and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

**Thaxter, Celia**, daughter of Thomas B. Leighton, was born at Portsmouth, New Hampshire, on June 29th, 1836. Her father, a man of wide culture, quarrelled with some of his associates in state politics and in 1841 retired to the Isle of Shoals, about ten miles from Portsmouth, where he was for ten years keeper of the White Island lighthouse. She was brought up on the islands, and even after her marriage in 1851 to Levi L. Thaxter, she continued to reside there. She died on Appledore, one of the islands, on August 26th, 1894. Among other sketches she wrote *Among the Isles of Shoals*. A complete edition of her poems, with a memoir by Sarah Orne Jewett, was published in 1896 (Houghton).

**Thomas, Edith Matilda**, was born at Chatham, Medina County, Ohio, on August 12th, 1854. A writer of poetical works, her poems, by times strong and delicate, and always exquisitely finished, are very popular. As a writer of prose her sketches of nature are of a high order. Since 1888 she has been editor for the *Geneva Ohio Normal Institute* in New York.

**Thoreau, Henry David**, was born at Concord, Massachusetts, on July 12th, 1817. His father was a manufacturer of lead pencils, which trade young Henry learned while studying for college. He graduated at Harvard in 1837. On leaving college he became a school master for a time, and taught in various places. Besides being a classical scholar of considerable repute, he was well versed in Oriental literature. He was eccentric in manners and dress, and never went to church, never voted, and never paid his taxes. In 1845 he built a small cabin by Walden Pond near Concord, and here lived a hermit's life for

two years. His works deal principally with nature. He died at Concord on May 6th, 1862. His principal publications are *Walden*, *A Week on the Concord and Merrimack Rivers*, and *Excursions*. See *Henry David Thoreau* by B. F. Sanborn in *American Men of Letters* series (Houghton).

**Thorpe, Rosa Hartwick**, was born at Mishawaka, Indiana, on July 18th, 1850. She is a poetess and is best known as the author of the popular ballad, *The Curfew Shall Not Ring To-Night*, which was published in 1870.

**True, John Preston**, was born at Bethel, Maine, on February 13th, 1859. He comes of old English and French-Huguenot stock. A writer of historical novels for girls and boys, he has a love of nature that appears in all his books. His later bent has been towards making vivid and real the scenes and character of the Revolution, and in fact most of the battle scenes are told as seen from the British ranks.

**Twain, Mark**, is the name under which Samuel Langhorne Clemens wrote. His pen-name is derived from the name applied on the Mississippi to the two-fathom mark on the sounding line. He was born at Florida, Missouri, on November 30th, 1835. He learned the trade of a printer, became a pilot on the Mississippi River in 1855, and accompanied his brother to Nevada as his private secretary in 1861. Later he took up newspaper work in Nevada, San Francisco and Buffalo. In 1867 he removed to Hartford, where he resided for the remainder of his life, varied by long residences abroad. During his latter years he made a lecture tour round the world, mainly for the purpose of raising money to pay the debts he had contracted as a member of the publishing firm of C. L. Webster & Co. The debts were paid in full. A few years later the honorary degree of Doctor of Laws of Oxford University was conferred upon him, when he made a special trip to England to receive the honor. He died at Hartford, Connecticut, on April 21st, 1910. His principal works are *Roughing It*, *Tom Sawyer*, *Hucklebury Finn*, *The Prince and the Pauper*, *The Innocents Abroad*, *A Yankee at King Arthur's Court*, and *Joan of Arc*. See *American Writers of To-day* by Henry C. Vedder (Silver).

**Van Dyke, Henry**, was born at Germantown, Pennsylvania, on November 10th, 1852. He graduated from the Princeton Theological Seminary in 1877, and was ordained to the Presbyterian ministry in 1878. He was called to the chair of English literature at Princeton in 1900; later he resigned his position to take up literary work. In 1913 he was appointed United States minister to the Netherlands. He has written many books on religious and literary subjects, and is one of the most prominent literary figures of the English-speaking world. Among his works are *The Poetry of Tennyson*, *The Toiling of Felix and Other Poems*, *The Builders and Other Poems*, and *The Other Wise Man*.

**Wetherald, Agnes Ethelwyn**, was born at Rockwood, Ontario, on April 26th, 1857. She was educated at the Friends' Boarding School, Union Springs, New York, and Pickering College, Ontario. For a time she wrote under the nom-de-plume of *Bel Thistlewaite*. She was editor of the Women's Department of the *Toronto Globe* and was also on the staff of the *Ladies' Home Journal*. She has contributed poetry to many magazines. She is author of *The House of the Trees*, *Tangled in Stars*, *The Radiant Road*, and *The Last Robin*.

**Whittier, John Greenleaf**, was born at Haverhill, Massachusetts, on December 17th, 1807. He was brought up as a Quaker, his parents' denomination,

and educated at the common school in his native town. In 1830 he became editor of the *New England Weekly Review* and several other newspapers. He early took an active part in the anti-slavery agitation, and his poems did much to fan the flame of public sentiment against slavery. He died at Hampton Falls on September 7th, 1892. His principal works are *Mogg Megone*, *The Tent on the Beach*, and *Snow Bound*. See *John Greenleaf Whittier* by George R. Carpenter in *American Men of Letters* series (Houghton), *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg), and *John Greenleaf Whittier* by Richard Burton in the *Beacon Biographies* (Small).

**Wilcox, Ella Wheeler**, was born at Johnstown Centre, Wisconsin, in 1855, and educated at the University of Wisconsin. In 1884 she married Robert M. Wilcox. She is at present an editorial writer and contributor to the *New York Journal* and *The Chicago American*, and is the author of numerous short poems.

**Wolfe, Charles**, was born at Blackhall, Ireland, on December 14th, 1791. When eight years old his father died, and his mother brought him to England. He was educated at Bath, Winchester, and Trinity College, Dublin, where he took his B.A. degree in 1814. In 1817 he was ordained and appointed to the curacy of Ballyclog. In 1821, being obliged to give up his work owing to ill-health, he travelled to various places in the hope of regaining his strength, but without success. When only 32 years of age, he died of consumption at The Cove of Cork, on February 21st, 1823. *The Burial of Sir John Moore* is the best known of his fifteen poems.

**Wordsworth, William**, was born at Cockermouth in Cumberland on April 7th, 1770. He was educated at the Hawkshead school, Lancashire, and at St. John's College, Cambridge, where he graduated in 1791. Wordsworth hailed the French Revolution with delight and went to Paris in 1791 and became intimately connected with the Girondists. In 1792 he returned to England much disappointed by the course the Revolution had taken. At the commencement of his literary career in 1793, he was in very straitened circumstances and in this year his two poems, *The Evening Walk*, *Addressed to a Young Lady*, and *Descriptive Sketches taken during a Pedestrian Tour among the Alps*, were published. His poverty was relieved in 1795 by a legacy of £900 from his friend Raisley Calvert. Later he lived for a time in Dorsetshire with his sister Dorothy, who exercised a soothing influence over him; then, after a year spent in Germany with his friend, Coleridge, settled at Grasmere in the Lake district, where he resided until 1808. His affairs were greatly improved by his appointment to the office of Distributor of Stamps in 1813, and he was able to devote much of his time to poetry. In 1842 he received a pension of £300, and in 1843 was made Poet Laureate. He died at Rydal Mount on April 23rd, 1850. Among his principal works are *Michael*, *The Prelude*, *The Excursion*, and *Peter Bell*. See *Wordsworth* by F. W. H. Myers in *English Men of Letters* series (Macmillan), *Lives of Great English Writers* by Walter S. Hinchman and Francis B. Gummere (Houghton), and *Home Life of Great Authors* by Hattie Tyng Griswold (McClurg).

**Wright, Julia Macnair**, was born at Oswego, New York, on May 1st, 1840. She received an academic and private education. In 1859 she married William J. Wright, a Presbyterian clergyman, and subsequently professor of metaphysics at Westminster College, Missouri. She received a medal and diplo-



ma from the World's Columbian Exposition for literary work. She died in 1903. Among her best-known works are *The Gospel in the Riviera*, *A Wife Hard Won*, and *A Million Too Much*.

**Zitkala-Ša** was born in Dakota. She was educated at White's Institution, Wabash, Indiana, and Earlham College, Richmond, Indiana. In 1902 she married R. T. Bonnin. She taught for two years in the Indian School at Carlisle, Pennsylvania, and afterwards studied music at Boston, and began to write short stories for magazines. In 1901-2 she lived among the Indians of Dakota. She is the author of *Old Indian Legends*.

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A BRIEF LIST OF BOOKS RECOMMENDED IN CONNECTION WITH  
THE STUDY OF THE LIVES OF THE AUTHORS REPRESENTED IN THE *ALEXANDRA READERS*

**A Short Biographical Dictionary of English Literature** by John W. Cousin in *Everyman's Library* (Dent).

**A Dictionary of American Authors** by Oscar Fay Adams (Houghton).

**Lives of Great English Writers** by Walter S. Hinchman and Francis B. Gummere (Houghton).

**Masters of English Literature** by Stephen Gwynn (Macmillan).

**Personal Sketches of Recent Authors** by Hattie Tyng Griswold (McClurg).

**An American Anthology** by Edmund Clarence Stedman (Houghton).

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**Macdonald, Elizabeth Roberts**, was born at Westcock, New Brunswick, and was educated at the Collegiate Institute, Fredericton, and at the University of New Brunswick. For a time she taught in the School for the Blind in Halifax. At present she resides at Winnipeg.

**Thomson, James**, was born at Ednam in Roxburghshire, Scotland, on September 7th, 1700. He was educated at the parish school, at the Abbey of Jedburgh, and in 1715 proceeded to the University of Edinburgh. He removed to London in 1725 and in the following year his poem *Winter* appeared, being followed successively by *Summer*, *Spring*, and *Autumn*. In 1730 he obtained, through the influence of Lord Talbot, the Chancellor, the post of Secretary of Briefs with an income of £300 a year. He lost this appointment in 1737 owing to Lord Talbot's death. In the next year, however, he was granted a state pension of £100 a year. His famous ode known as *Rule, Britannia* first appeared in 1740. In 1744 his friend, Lyttelton, one of the Lords of the Treasury, bestowed upon him the post of Surveyor-General of the Leeward Islands with a salary of £300 a year. He died at London on August 27th, 1748. Other of his works are *The Seasons* and *Liberty*. See *James Thomson* by William Bayne in *Famous Scots Series* (Olliphant) and *Eighteenth Century Literature* by Edmund Gosse (Macmillan).

# PRONOUNCING VOCABULARY

## EXPLANATION OF DIACRITICAL MARKS

ā to denote the long sound.  
 ă to denote the short sound.  
 à to denote the sound as in *pâst*.  
 â to denote the sound as in *stâr*.  
 a to denote the sound as in *ball*.

For e:—

ē to denote the long sound.  
 ě to denote the short sound.  
 ě to denote the sound as in *hĕr*.

For i:—

ī to denote the long sound.  
 ĭ to denote the short sound.

For o:—

ō to denote the long sound.  
 ȳ to denote the short sound.

For u:—

ū to denote the long sound.  
 ŭ to denote the short sound.

### A

**Aberbrothock**, ăbĕr'brô-thôck.  
**Adjidaumo**, ăd-jĭ'dău-mô.  
**Aershot**, âer'shôt or ěr'shôt.  
**Ahimeek**, âr'mĕk.  
**Allegra**, ăl-lĕ'gră.  
**Alsace**, ăl'săse.  
**Altorf**, ăl'tôrf.  
**Amillas**, â-mil'l'ăs or amil'l'i-ăs.  
**Andalusia**, ân-dă-lŭ'siă.  
**Arctic**, ârĕ'tic.  
**Ariel**, â-ri-ĕl.  
**Asgard**, âs'gărd.  
**Asshur**, âs'shĕr.  
**Assiniboine**, âs-sĭn'î-bŭinĕ.  
**Assisi**, âs-sĕ'zĕ.  
**Avoca**, âv-ô'kă.  
**Azores**, â-zô'rĕz'.

### B

**Baal**, bā'ăl.  
**Babylon**, băb'y-lôn.  
**Balaklava**, băl-ă-kălă'vă.  
**Bauleis**, bā'sis.  
**Baum**, boum or ba'gm.  
**Beethoven**, bĕ'tôv-ĕn or bĕ'tô-vn.  
**Benedetto**, bĕn-ĕ-dĕ'tô.  
**Bergetta**, ěr-gĕ'tă.  
**Beth-peor**, bĕth-pĕ'or.  
**Blenheim**, blĕn-ĕim.  
**Blynken**, blĭn'kĕn.  
**Bonn**, bôn.  
**Brage**, brăg.

**Brahman**, bră'măn.  
**Bregenz**, bră'gĕnz.  
**Bruhl**, brŭl or bröl.  
**Bussorah**, bŭs'sôr-ăh or bŭs-sô'ra.

### C

**Cædmon**, kăd'môn.  
**Caliban**, kăl't-băn.  
**Cambria**, kăm'brĭ-ă.  
**Camelot**, kăm'ĕl-ôt.  
**Cartier**, kăr'tyă'.  
**Ceres**, sĕ'rĕs.  
**Chaleurs, Bale des**, bi dă sŭa-lôr'.  
**Chibiabos**, chĭb-i-ă'-bôs.  
**Chinook**, chĭ-nōok'.  
**Chipewyan**, chĭp-ĕ-y-ăn'.  
**Cologne**, kô-lôn'.  
**Cratchit**, krăt'chĭt.  
**Cæsus**, krĕ'sŭs.  
**Culloden**, kŭl-lôd'ĕn.  
**Cyrus**, sĭ'rŭs.

### D

**Dalhem**, dăl'tĕm.  
**D'Arc, Jeanne**, dărk, zhan.  
**Daulac**, dă'lăk or dă-lăk'.  
**De Bracy**, dĕ brăcy.  
**De La Reine**, dĕ la rĕn.  
**Domrémy**, dômrĕ'-mĕ.  
**Druid**, drŭ'ĭd.  
**Duffield**, dŭf'fĭld.  
**Dunedin**, dŭn-ed'ĭn.

### E

**Enniskillens**, ĕn-ĭs-kĭl'ĕns.  
**Eriesson, Lelf**, ĕrik'son, lĕf.  
**Ethelwulf**, ĕth'ĕl-wŭlf.  
**Ezekiel**, ĕz-ĕ'kĭ-ĕl.

### F

**François**, frăn'swă.  
**Franz**, frănz.  
**Freyja**, fră-gă.

### G

**Galahad**, găl-ă'hăd.  
**Ganges**, găn'gĕs.  
**Gessler**, gĕs'lĕr or gĕss'lĕr.  
**Gonzalo**, gôn-ză'lô.  
**Gotham**, gôth'ăm.  
**Granada**, grăn'ă-dă.  
**Gravelotte**, grăv'ĕ-lôt.  
**Guthrum**, gŭth'rŭm.

### H

**Hacon**, hă'kôn.  
**Hamelin**, hăm'lĭn.  
**Harlech**, hăr'lĕk.  
**Hassan**, hăs'săn.  
**Hasselt**, hăs'sĕlt.  
**Hercules**, ĕr'kŭ-lĕs or ĕr'kŭ-lĕs.  
**Hiawatha**, hĭ-ă'wă-thă or ĕĕa-wă-thă.  
**Hindustan**, hĭn'tăn-sŭ or hĭn-dŭ-sŭn.

**Hispaniola**, hĩs'pàn-l-ô-lá.  
**Höner**, hê'-ner.  
**Hohenlinden**, hō'-ên-lĩn'-dên.  
**Hyacinth**, hĩ'a-sĩnth.

## I

**Iktomi**, ĩk'tō-mĩ.  
**Inchcape**, ĩnch-káp.  
**Iser**, ĩ-zêr or l-sér or ĩ'sér.  
**Islington**, ĩz'ĩng-tòn.

## J

**Jean**, zhân.  
**Jericho**, jêr'ĩ-kō.  
**Jerusalem**, jê-rũ'sâ-lêm.

## K

**Kafir**, kăf'ēr.  
**Kamlnistiqua**, kām-in-ist-tê-kwê'-g.  
**Kloto**, kl-ô'tō.  
**Kremlin**, krêm'lĩn.  
**Kwasind**, kwâ'sĩnd.

## L

**La Mancha**, lâ mân'-chă.  
**Lancelot**, lăn-cê'lôt.  
**Leicester**, lês'ter.  
**Levite**, lê'vĩte.  
**Lochgyle**, lōk-gĩl.  
**Lokeren**, lō'k-erên or lōk'êr-ên.  
**Looz**, lōz or lōz.

## M

**Maisonneuve**, mã-zō-nêv'.  
**Malakoff**, mã'lă-kôff.  
**Manito**, mãn'ĩ-tō.  
**Marmion**, mãr'mĩ-on.  
**Matsuyama**, mãt'-sōō-yă'-mă.  
**Maurepas**, mã'rê-pă.  
**Meeheln**, mēk'êln.  
**Mediterranean**, mēd'ĩ-tê-ră'nê-ăn.  
**Mimer**, mē'mer.  
**Miranda**, mĩ-răn'dă.  
**Miriam**, mĩ'rĩ-ăm.  
**Mortier**, mōr'tyă.  
**Moscow**, mōs'kō.  
**Moskwa**, mōs'kwă.  
**Moween**, mō'ên.  
**Mozart, Wolfgang**, mō-zărt, wylf'-găng.  
**Munich**, mũ'nik.

**Murat**, mĩ-ră.  
**Muscovite**, mĩs-kō'vĩte.  
**Mustapha**, mĩs'tă-fă.

## N

**Narcissus**, năr-să'sũs.  
**Niger**, nĩ'jêr.  
**Norrland**, nōr'lănd.

## O

**Odin**, ô'dĩn.  
**Opechee**, ô-pê'-chê.  
**Orleans**, ôr-lă-on.  
**Osburga**, ôs'bũr-gă.  
**Owalssa**, ô-wă-să.  
**Ozaka**, ô-ză'kă.

## P

**Pacifica**, pă-sĩf'ĩkă.  
**Parthenon**, păr'thê-nôn.  
**Pauwating**, păw-wă'tĩng.  
**Pembina**, pêm'bi-nă.  
**Pentelleus**, pên'têl'ĩ-cũs.  
**Petersen**, pê'têr-sên.  
**Philemon**, flĩ-ê'môn.  
**Piccola**, plĩk'kō-lă.  
**Pompeli**, pôm-pê'yĩ or pôm-pă'ê-ê or pôm-pê'ĩ or pôm-pă'yê.  
**Ponemah**, pō-nê'mă.  
**Prairies**, des, dă pră'-rê.  
**Procrustes**, prō-krũs'tês.  
**Proserpina**, prōs-êr'pĩ-nă.  
**Prospero**, prōs'pêr-ô.

## Q

**Quizote**, kwĩk'sôt.

## R

**Raphael**, răf'ă-êl.  
**Ravelot**, ră'vêl-ôk.  
**Redan**, rê-dăn'.  
**Rhelms**, rêma.  
**Richelieu**, rêsh-lyeu.  
**Riou**, rĩ'-oo.  
**Roncesvalles**, rôn-thês-văl'yês.  
**Rouen**, rô-on.  
**Rouge, Fort**, roozh.

## S

**Samaritan**, să-măr'ĩ-tăn.  
**Sancho**, săn'kō.

**Sanzio, Giovanni**, săn-tsê-o, jō-văn'-nê.

**Scarlett**, skăr'lêt.  
**Sella**, sl'ă.  
**Sebowlisha**, sê'-bo-wĩs'-hă.  
**Sennacherib**, sên-năk'ê-rĩb or sên-năk'êr-ĩb.  
**Siegfried**, sêg'frêd.  
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**Sigurd, Jarl**, sl'gũrd, jărl.  
**Snodgrass**, snôd'grăs.  
**Solon**, sô'lôn.  
**Sonata**, sô-nă'tă.  
**Styria**, stĩr'ĩ-ă.  
**Sycorax**, syc'or-ax or slc'or-ăx.

## T

**Tantallon**, tăn'tăl-lôn or tăn-tăl'ôn.  
**Theseus**, thê'sũs or thê's'ũs.  
**Thjasse**, tê-ăs'-sê.  
**Thrymheim**, thrĩm'-hĩm.  
**Tongres**, tông-gê or tôngr.  
**Trafalgar**, tră-făl'găr or tră-făl'găr.  
**Troyes**, trwă.  
**Tyrol**, tĩ'rôl or tĩ'r'ol.

## U

**Urbino**, ũr-bĩnô.

## V

**Valliant**, văl'yant.  
**Verchères**, vêr'-shăr'.  
**Vérendrye, Pierre de la**, vêr-en-drê, pyăr dê lâ.  
**Vesuvius**, ves-ũ'vi-ũs.  
**Vienna**, vl-ên'-ă.

## W

**Wabasso**, wă-băs-o.  
**Waldemar**, wăl'dê-măr or văl-dê-măr.  
**Wawonaissa**, wă-wônă'-să.  
**Wilhelmine**, wĩl'hêl-mên or wĩl-êl-mên.  
**Wynken**, wĩn'kên.

## Y

**Yenadizze**, yên-a-dĩz'-ê.

## Z

**Zoölogical**, zô-ô-lôj'ĩ-kăł.  
**Zouaves**, zăwv or ză-ăv.



# INDEX

## OF ANNOTATED SELECTIONS IN SECOND, THIRD AND FOURTH READERS

	PAGE		PAGE
Adjudged Case, An.....	188	Cave-Dwellers, The.....	66
Aladdin.....	162	Charge of the Light Brigade, The.....	214
All Things Beautiful.....	42	Child of Urbino, The.....	177
Ant and the Cricket, The.....	47	Child's Dream of a Star, A.....	131
Ant-Hill, An.....	59	Child's World, The.....	71
Anxious Wish, The.....	44	Children's Hour, The.....	62
Apples of Idun, The.....	289	Chinook.....	211
April Day, An.....	136	Choice of Hercules, The.....	110
Arab and his Steed, The.....	152	Christmas Dinner, The.....	107
Archery Contest, The.....	245	Christmas Gift, The.....	62
Arrow and the Song, The.....	179	Christmas Song.....	107
Battle of Balaklava, The.....	182	Clocks of Rondaine, The.....	164
Battle of Blenheim, The.....	235	Clouds, The.....	117
Battle of the Ants, The.....	180	Colors of the Flag, The.....	143
Battle of the Baltic, The.....	285	Columbus.....	253
Bear and the Bees, The.....	55	Coyote, The.....	280
Beatitudes, The.....	230	Crocus's Song, The.....	127
Beautiful Joe.....	145	Croesus.....	105
Beavers, The.....	147	Cruise of the Coracle, The.....	239
Before the Rain.....	82	Crust of Bread, A.....	78
Bell of Justice, The.....	71	Curate and the Mulberry Tree, The.....	180
Bergetta's Misfortune.....	108	Daffodils, The.....	203
Better Land, The.....	85	Daisy, The.....	217
Better than Gold.....	173	Daisy and the Lark, The.....	81
Bird of the Morning, The.....	190	Daybreak.....	110
Birds.....	95	Death of Nelson, The.....	282
Birds and their Nests, The.....	45	Destruction of Sennacherib's Army.....	179
Black Beauty's Breaking In.....	126	Dick Whittington.....	124
Black Douglas, The.....	155	Dickens in Camp.....	193
Bless the Lord, O my Soul.....	273	Discovery of the Mackenzie River, The.....	297
Bluebell, The.....	87	Dominion Hymn.....	167
Boy Musician, The.....	89	Don Quixote and the Lion.....	232
Boy's Song, A.....	56	Door of Spring, The.....	127
Boy's Wish, A.....	43	Doubling Castle.....	216
Bridge of Monkeys, A.....	153	Drifted out to Sea.....	81
British Empire, The.....	232	Drought, The.....	78
Brook, The.....	148	Eagle, The.....	79
Brook Song, The.....	85	Earth is the Lord's, The.....	163
Bruce and the Spider.....	157	Eastern Legend, An.....	65
Bugle Song, The.....	196	Edinburgh After Flodden.....	295
Building of the Nest, The.....	47	England's Dead.....	130
Burial of Moses, The.....	237	Eruption of Vesuvius, An.....	255
Burial of Sir John Moore, The.....	201	Escape from a Panther.....	219
Burning of Moscow, The.....	303	Eskimo Hut, An.....	222
Cædmon.....	86	Excelsior.....	132
Camel's Nose, The.....	165	Face against the Pane, The.....	298
Canada! Maple Land!.....	75	Fairies of Caldun Low, The.....	84
Canadian Boat-Song, A.....	174	Farewell to the Farm.....	40
Carronade, The.....	298	Fatherland, The.....	185

	PAGE
Filling a Basket with Water.....	48
First Years of the Red River Settlement, The.....	223
Flax, The.....	91
Flight of the Birds, The.....	169
Forest Fire, A.....	161
Fortune and the Beggar.....	77
Four-Leaf Clovers.....	161
Four-Leaved Shamrock, The.....	191
Four Sunbeams.....	43
Fox, The.....	48
Friends.....	62
Fringed Gentian, The.....	41
Frog Travellers, The.....	114
Frost, The.....	60
Frost Spirit, The.....	106
General Brock.....	266
Gluck's Visitor.....	270
God Save the King.....	165
Gold and Silver Shield, The.....	103
Golden-Rod.....	96
Golden Touch, The.....	57
Golden Windows, The.....	79
Good Night and Good Morning.....	40
Good Samaritan, The.....	72
Good Saxon King, The.....	171
Grace Darling.....	63
Grass and Roses.....	102
Graves of the Household, The.....	249
Great Bear, The.....	50
Great Stone Face, The.....	302
Greenwood Tree, The.....	258
Gulliver among the Giants.....	242
Hare-and-Hounds at Rugby.....	186
Harp that once through Tara's Halls, The.....	205
Harvest Song.....	186
Harvest Time.....	186
Haste Not, Rest Not.....	215
Heroes of the Long Sault, The.....	274
Heroine of Verchères, The.....	206
Hiawatha's Friends.....	150
Hindu Fable, A.....	89
Hohenlinden.....	115
Home and Country.....	185
Home, Sweet Home.....	147
Home they Brought her Warrior.....	194
Horses of Gravelotte, The.....	161
Hospitality.....	59
How Siegfried Made the Sword.....	100
How the Bear Lost his Tail.....	42
How the Indian Knew.....	115
How the Mountain was Clad.....	144
How they Brought the Good News from Ghent to Aix.....	291
Hugh John Smith Becomes a Soldier.....	129
Hunter of the Prairies, The.....	251
Hunting Song.....	220
Huron Mission House, A.....	237
Ibsen, A.....	269
Iktomi and the Coyote.....	96
Incheape Rock, The.....	189
Incident of the French Camp.....	259
Indian Summer.....	188
Indians, The.....	100
Ivy Green, The.....	212
Jacques Cartier.....	271
Jeanette and Jo.....	92
John Gilpin.....	159
Kindness and Truth.....	62
King Haco's Last Battle.....	191
King Oswald's Feast.....	303

	PAGE
Knights of the Round Table, The.....	67
Lady Clare.....	231
Land of Nod, The.....	58
Landing of the Pilgrims, The.....	220
Land of Story-Books, The.....	38
Lark and her Little Ones, The.....	58
Lark at the Diggings, The.....	228
Last Lesson in French, The.....	84
Laughing Chorus, A.....	56
Laura Secord.....	137
Lazy Frog, The.....	47
Lead, Kindly Light.....	219
Leak in the Dike, A.....	54
Legend of Bregenz, A.....	269
Leif Ericsson.....	198
Light-Bringer, A.....	55
Little Boy Blue.....	40
Little Daffydowndilly.....	163
Little Postboy, The.....	149
Little Red Riding Hood.....	40
Little Sorrow.....	57
Locksmith of the Golden Key, The.....	195
Long Life.....	162
Lord is my Shepherd, The.....	124
Lord Ullin's Daughter.....	165
Loss of the <i>Birkenhead</i> , The.....	199
Lost Camel, The.....	55
Love of Country.....	184
Lucy Gray.....	144
Lullaby of an Infant Chief.....	88
Maggie Tulliver and the Gypsies.....	231
Maid of Orleans, The.....	92
Maple, The.....	59
Maple Leaf Forever, The.....	140
March.....	61
March of the Men of Harlech.....	128
Marmion and Douglas.....	293
Marseillaise, The.....	276
Meeting of the Waters, The.....	181
Milkmaid, The.....	133
Miller of the Dee, The.....	88
Minstrel Boy, The.....	170
Minstrel's Song, The.....	88
Miraculous Pitcher, The.....	249
Miriam's Song.....	181
Mirror, The.....	154
Miser's Treasure, A.....	80
Mission of a Rose, The.....	58
Moonlight Sonata, The.....	167
Moses Goes to the Fair.....	252
Moss Rose, The.....	122
Mr. Pickwick on the Ice.....	192
My Shadow.....	37
November.....	98
Oak Tree and the Ivy, The.....	186
Ode to the Brave.....	306
Old Man of the Meadow, The.....	159
One, Two, Three.....	38
Open Window, The.....	61
Opportunity.....	255
Owl, The.....	95
Page and the King, The.....	38
Phantom Light of the Baie des Chaleurs, The.....	230
Pied Piper of Hamelin, The.....	42
Plains of Abraham, The.....	247
Planting of a Tree, The.....	65
Prairies, The.....	300
Proserpina.....	73
Pussy Willow.....	137

	PAGE		PAGE
Quest, The.....	48	Story of a Drop of Water.....	61
Rainbow Bridge, The.....	60	Story of Moween, The.....	89
Rapid, The.....	162	Story of Sir Galahad, The.....	69
Red River Voyageur, The.....	227	Summer Storm, A.....	281
Relief of Lucknow, The.....	212	Sweet and Low.....	48
Rich Man and the Cobbler, The.....	78	Talking in their Sleep.....	69
Robert of Lincoln.....	44	Tempest, The.....	295
Robinson Crusoe.....	261	Thought and a Deed, A.....	52
Saint Christopher.....	265	Three Bears, The.....	43
Sandpiper, The.....	104	Three Bells, The.....	114
Scarecrow, The.....	54	Tiger, the Brahman, and the Jackal, The.....	174
Scots, Wha Hae Wi' Wallace Bled.....	278	Time and the Deed, The.....	91
Sea, The.....	242	Tin Soldier, The.....	56
Search for a Western Sea, The.....	118	'Tis the Last Rose of Summer.....	245
Seasons, The.....	49	To a Water Fowl.....	244
Second Voyage of Sinbad, The.....	203	To-Day.....	255
Sentinel's Pouch, The.....	133	Tom, the Water-Baby.....	133
September.....	39	Torch of Life, The.....	307
Sermon of St. Francis, The.....	257	Travelling Musicians, The.....	39
Seven Times Four.....	228	Tree, The.....	69
Seven Times One.....	53	True Worth.....	183
Shoeing.....	117	Tubal Cain.....	195
Shoemaker and the Elves, The.....	76	Two Church Builders, The.....	100
Silver Boat, The.....	66	Two Surprises.....	78
Singing Leaves, The.....	164	Uncomfortable Bed, An.....	210
Sir Edwin Landseer.....	98	Unnamed Lake, The.....	250
Slave's Dream, The.....	208	Use of Flowers, The.....	88
Sleeping Beauty, The.....	38	Valley of Sleep, The.....	41
Snowflakes.....	50	Village Blacksmith, The.....	117
Soldier's Dream, A.....	128	Vision of Mirza, The.....	299
Soldier's Horse, The.....	37	Visit from St. Nicholas, A.....	49
Somebody's Darling.....	146	Walker of the Snow, The.....	113
Somebody's Mother.....	124	Watch on the Rhine, The.....	277
Song, A.....	71	We are Seven.....	153
Song, A.....	173	Webster and the Woodchuck.....	83
Song of Easter, A.....	71	We Thank Thee.....	37
Song of Seasons, A.....	79	Wet Sheet and a Flowing Sea, A.....	108
Song of the Camp, The.....	208	White Ship, The.....	151
Song of the Golden Sea.....	76	White-Throat Sparrow, The.....	103
Song of the Sleigh, A.....	106	William Tell and his Son.....	263
Song of the Wheat, The.....	50	Wind's Word, The.....	242
Song my Paddle Sings, The.....	223	Winter Journey, A.....	189
Song Sparrow, The.....	175	Wise Men of Gotham.....	49
Sound Opinion, A.....	128	Wonderful One-Hoss Shay, The.....	262
Sower and the Seed, The.....	72	Woodman Spare that Tree.....	122
Sparrows, The.....	91	Woodman's Axe, The.....	57
Speak Gently.....	109	Work.....	77
Speak the Truth.....	67	Wounded Curlew, The.....	102
Splendor of the Days, The.....	82	Wreck of the Hesperus, The.....	154
Sprite, The.....	77	Wynken, Blynken and Nod.....	50
Step by Step.....	281	Ye Mariners of England.....	288
Storm Song.....	108	Young Lochinvar.....	222





The following pages contain a list of the books mentioned in **THE HANDBOOK TO THE ALEXANDRA READERS** that are published by The Macmillan Company of Canada, Limited

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## TABLE OF CONTENTS

	PAGE
I. THE REASON FOR ORAL WORK IN STORIES . . . . .	1
II. THE BASIS OF SKILL IN ORAL WORK . . . . .	16
III. FIRST GRADE STORIES . . . . .	47
IV. SECOND GRADE STORIES . . . . .	75
V. THIRD GRADE STORIES . . . . .	98
VI. METHOD IN PRIMARY READING . . . . .	112
VII. EXERCISES AND LESSONS . . . . .	129
VIII. LIST OF BOOKS FOR PRIMARY GRADES . . . . .	143
IX. EDUCATIONAL VALUE OF LITERATURE . . . . .	152
X. THE USE OF MASTERPIECES AS WHOLES . . . . .	184
XI. LITERARY MATERIALS FOR THE FIVE UPPER GRADES . . . . .	210
XII. CLASS-ROOM METHOD IN READING . . . . .	245
XIII. ILLUSTRATIVE LESSONS IN READING . . . . .	282
XIV. THE VALUE OF CLASSICS TO A TEACHER . . . . .	302
XV. LIST OF BOOKS . . . . .	331

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